

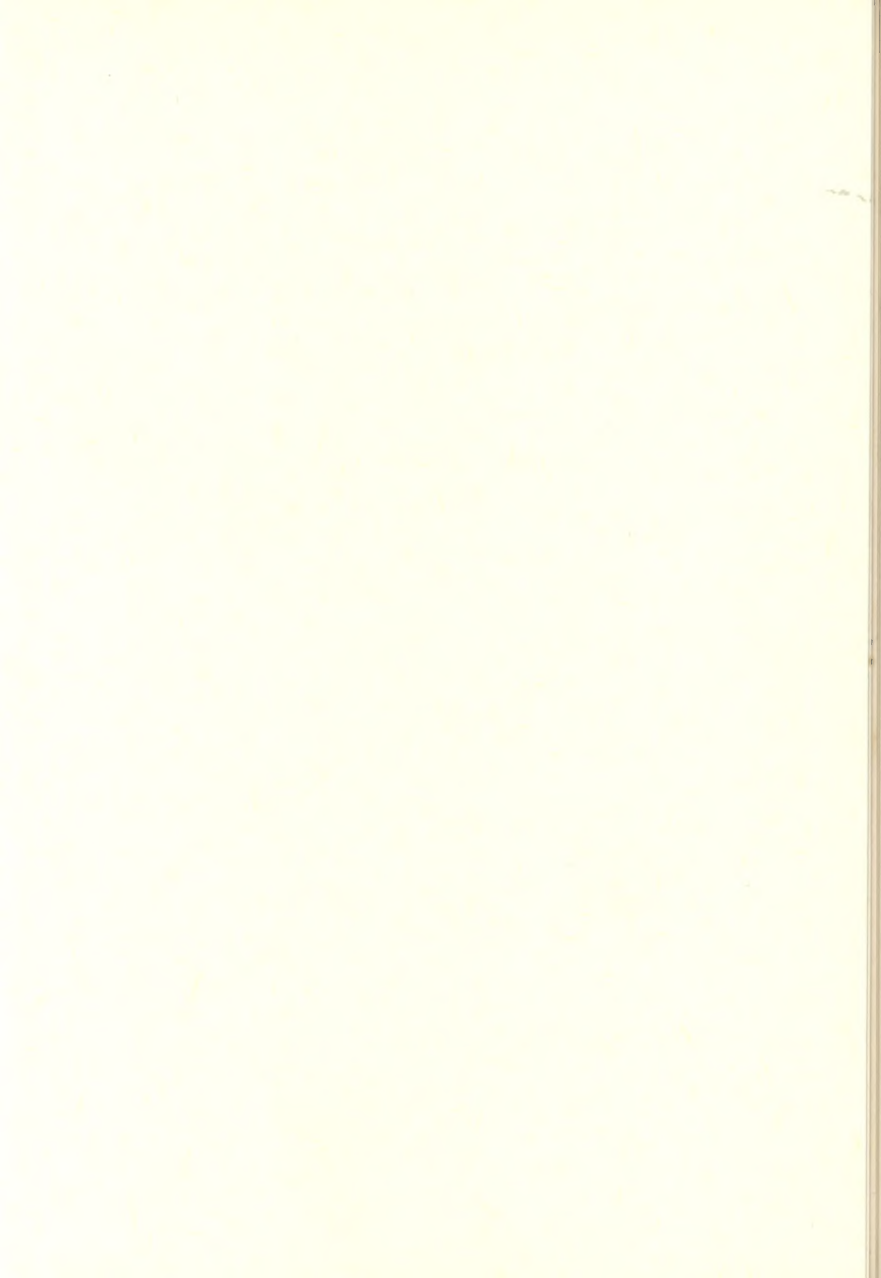
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THE ART OF
FAN-PAINTING

BY

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TRANSLATED by GUSTAVE A. BOUVIER



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P R E F A C E.

THE kind reception given by the public to my *Lessons in Painting on China*, published in London in 1877, has induced me to turn to account the numerous notes I have collected ever since I have been teaching, and to publish another book—*on the different styles of Fan-painting*.

Before entering into the practical details of the painting, I think my readers will be obliged to me if I give them a few pages on the history of the Fan, that charming object which is nowadays such a favourite ornament.

Beyond the interest which will be felt to know the history proper of the fan, I see therein an advantage of very great importance to all those who would take to this branch of painting; namely, that of taking the way to become inspired by the works of the great painters who, from the 14th century to the present day, have not thought it beneath them to make compositions for Fans.

It will be, I am sure, one of the best lessons, and at the same time one of the most agreeable.

What is there, indeed, more graceful, lighter, more airy, than the so-called Pompadour fans, embellished by such men as Boucher, Watteau, Lebrun, &c.?

But I must stop, for it would be wrong of me to allow myself to be drawn into speaking here of favourite masters, the proper place is marked out elsewhere.

CONTENTS.



	PAGE
HISTORY OF THE FAN	7
LESSONS IN FAN-PAINTING	16
PREPARING AND SIZING	16
REQUISITES FOR SIZING.	17
REQUISITES FOR THE FAN-PAINTER	21
COLOURS USED FOR FAN-PAINTING	21
GOUACHE	22
FAN-PAPER	22
INDIA PAPER	22
SATIN	23
FAYE	24
TAFFETA	24
GAUZE	25
VELLUM	25
MONOCHROME	26
GRISAILLE	26
CHESTNUT AND SYCAMORE WOOD	31

HISTORY OF THE FAN.

THE origin of the Fan dates back to the highest antiquity.

Several grave historians pretend that we owe it to the Sibyl of Cumæ, who, it is said, used a fan when she delivered her oracles.

Nevertheless many years before the Sibyl was spoken of, it is asserted that fans existed in Egypt.

In the frescoes which adorn the Palace Temple of Medinet-Haboo, at Thebes, Pharaoh Rameses III., who reigned in the thirteenth century B.C., is represented in the company of princes who carry fans.¹

The fan was at that time an elegant semicircular screen, painted with bright colours, and fixed upon a long handle, either twisted, or striped of various colours.

It served as a standard, and was only borne by princes or dignitaries whose bravery had been tested, and who had the command of the armies.

Among the Greeks it was a custom in the temples to give a fan to every acolyte, one of whose duties it was to drive away the flies and to preserve the offerings during a sacrifice.

The fan of the priests of Isis, when Isis became a Greek

¹ Sir J. Gardner Wilkinson, *Manners and Customs of the Ancient Egyptians*.

divinity, was one of the most simple; it was formed with a bird's wings, joined together side by side, and affixed to a handle, which made it resemble the Caduceus of Mercury. On the Italo-Greek vases in the Louvre, and in the works of Clener, d'Hancarville, &c., are to be found numerous examples of Greek and Roman fans.

Euripides, in his tragedy of 'Helena,' introduces a slave who relates at length how, after a Phrygian custom, he made use of a fan to cool the air around his beautiful mistress, the wife of King Menelaus.

Branches of myrtle and the leaf of the Oriental plane-tree were used at that time for fanning.

But, whatever may have been the date of its origin, the fan undoubtedly comes to us from the East, where the heat is suffocating during the greater part of the year.

Indeed it was there the special duty of certain slaves to keep continually in motion, in the halls and in the harems, long fans (called *flabelli* by classic authors), in order to cool the air, always so oppressive and warm.

In the East the use of a dried palm leaf still remains in the habits of the people. In the streets, even men of the lower classes may be seen reclining in the sun, smoking their pipe made of palm nut, and fanning themselves with a leaf of the same tree.

The Chinese, if we are to believe one of their legends, claim for themselves the invention of hand fans.

At a Feast of Lanterns, the daughter of a powerful Mandarin, the lovely Kang-si, found herself obliged, on account of the stifling heat, to loosen the strings of her mask; but as custom and modesty both forbade her to allow her countenance to be seen, she held her mask as near as possible to her face, making it flutter the while to get some fresh air.

The rapid motion of the hand holding the mask formed in some sort a rampart against the indiscreet eyes of the profane, and at the same time wafted fresh air to her face.

All the Chinese ladies who had witnessed this charming and daring innovation, imitated the youthful Kang-si, and soon ten thousand hands were seen to wave ten thousand masks.

It was then that, in place of the mask, the small hand fan was invented, which Chinese ladies carried constantly with them, less for the sake of fanning themselves, than as a shield against rude glances.

In Rome, at ceremonious banquets, slaves stood behind the guests waving large fans, and no elegant Roman lady went out into the streets without her fan-bearer (called *flabellifer*).

In everyday life fans were used made of thin pieces of scented wood.

Among the Greeks and the Romans, the fan is mentioned in the writings of Euripides, Longinus, Virgil, Ovid, Propertius, Apuleius, &c., and it is frequently represented on engraved stones and Etruscan vases.

In the Middle Ages fans were made of the feathers of the peacock, ostrich, parrot, and pheasant, and mounted on a handle of gold or silver.

They were carried hanging from the girdle by a little chain of the same metal as the mounting.

No fair damsel, nor lady of the castle, but had a fan to complete her attire.

They were to be obtained in the markets of the Levant, of which they formed one of the most lucrative articles of commerce, and whence they were exported to Venice and other cities of Italy.

But it would require volumes to give a full account of the

history of the fan in every country, and I think my readers will be thankful to me if I pass rapidly over the remote ages, after having told them, however, that in the olden time, in Egypt, India, China, Greece, and Italy, fans could not be folded. Those made of feathers were semicircular or had the shape of a pheasant's tail.¹ Those made of silk, wood, bamboo, ivory, or leaves, were either round, or square, or in the shape of the leaf of a plane-tree.

I shall therefore come at once to the periods when the fan has held a high place in Art.

Introduced into France under the name of *esventoir*, by the Italian perfumers who came in the suite of Catherine de' Medici, the fan soon came greatly into favour throughout the entire court.

The Queen's fan was made to fold like those of the present day, and its sticks were enriched with pearls and precious stones.

In England, in the time of Queen Elizabeth, fan-handles were made of silver, and some fans cost as much as forty pounds sterling.²

Queen Elizabeth received one as a present, the handle of which was studded with diamonds.

It was in the 17th century that the fashion of fans became general in Europe.

In Italy, fans were used composed of wooden sticks covered on both sides with paper, and quaintly ornamented with excellent paintings.

In Spain, fans were very nearly similar. Cano de Cera-
valo was the most celebrated painter.

¹ The Emperor Kao-tsung, of the Chang dynasty, 1323 B.C., having heard a pheasant's auspicious cry, immediately had some screen-fans made in the shape of that bird's tail.

² Malone's *Shakspeare*. Fairholt's *Glossary*.

In England, feather-fans were set aside for folding-fans.

In the year 1685, after the revocation of the Edict of Nantes, some French fan-makers, who had come to London as refugees, imitated Chinese-lacquer fans in their minutest details with such perfection that their success was immense for several years, not only in England, but also in France, Italy, and Spain.

In France, under Henry IV., the use of fans had become sufficiently general to give scope to extensive manufacture. Four or five companies of artisans upheld the right of exercising it.

But it was especially in the reign of Louis XIII., when Anne of Austria introduced Spanish fashions, that the rage for fans was at its height.

The scented-wood fans of Spain then came greatly into vogue; but the trade declined almost immediately, because the painting and the sticks were very much inferior in delicacy, lightness, and beauty, to those manufactured in France.

The engravings of Callot, St. Igny, and others, give us the shape of the fans in the 17th century, and we know the materials from the statutes and regulations of the fan-makers.

The mounts were made of leather, taffeta, or paper, and the sticks of ivory, mother-of-pearl, gold, or silver.

Finally, under Louis XIV., the fan-makers were granted a separate corporation, with special regulations of their own.

The edict declared that it was necessary to have been four years an apprentice, and to have made one masterpiece, ere one could be hailed a master.

Sons of masters, who wished to be enrolled in the com-

pany, and journeymen who married either the daughter or the widow of a master, were dispensed from the obligation of creating a masterpiece.

This community was governed by four sworn members, two of whom were changed every year in the month of September.

Thus organised, the Company of Fan-makers became prosperous. A stimulus was given, and France, after China however, beheld her commerce in fans become one of the most flourishing in the world.

It was during the reigns of Louis XIV. and Louis XV. that fans became articles of great extravagance and costliness.

Paintings most precious for their finish and colouring, the choicest India paper, the most elegant taffeta from Florence, the finest parchment, the most exquisite sticks, combined to make a fan a most valuable article.

In the splendid collections which the fortunate owners have been kind enough to lend to exhibitions in aid of charities, we have admired works by Boucher, Watteau, Baudoin, and Lebrun.

What a variety of subjects ! What graceful compositions ! How all those sparkling colours were well in harmony with the splendid dresses made up of lace, flowers, and ribbons ! How well all those shepherds and shepherdesses, how well all those lovely chubby cupids, harmonised with the powder and the patches of the fine ladies of that period !

And thus the fan became the auxiliary of the most consummate coquetry.

Sovereigns made presents of fans, and the wedding gifts of the highest families included a real collection by the masters of the day.

The landscapes were signed by Joseph Vernet. Vanloo, Lancret, Detroy, Vien, and Greuze, have immortalised a few of these true relics of Art.

While France was bringing her splendid fans into fashion, those of China, so curious on account of their lacquer sticks and affixed knobs or bosses of ivory, continued to be exported.

In China the fan remains to this day an integral part of the national costume, so much so that, under the present dynasty, the fan-case is among the number of the badges of authority, as well as the spectacle-case, the watch-holder, and the tobacco and betel-pouches.

Be the weather sultry or be it cold, let the rain be falling or the sun be shining, every respectable Chinese carries his fan in his hand, above all on ceremonious visits.

Moreover, the custom of writing on fans has spread itself throughout the Celestial Empire.

How gratifying it is to be able to show off your fan, without appearing to do so, during a conversation, and to let your interlocutor see some lines written expressly for you by some person of Chinese celebrity.

This satisfaction often costs very dear, and the forger of autographs on fans does not fail to play his part with more or less impudence.

In Japan the fan is, at the very least, as important as in China. It is also a national emblem, and is assuredly the thing which plays the most important part in the existence of the Japanese. It is to be seen in every hand, and the very soldiers themselves do not begin to march without first being provided with this indispensable article.

It serves them not only for the purpose of cooling themselves, but also for taking notes, as on a real note-book.

Where a European would take off his hat as a sign of politeness, a Japanese would be content with waving his fan.

In the schools of Japan, the studious scholars receive fans as prizes.

Alms given to a beggar is held out on a fan.

When a criminal of exalted rank is condemned to death, a fan has to be presented to him at the very moment he is about to be beheaded.

But let us come back to French fans. During the reign of Louis XVI., fans continued to be very much in fashion, but political events suddenly arrested their advance.

During the Revolution we see nothing striking.

Under the Directory the fine ladies of the time, Mesdames Tallien, Recamier, &c., also carried fans, but they are relatively little spoken of.

The Angot fan appeared, which we shall leave aside.

The Fine Arts were in jeopardy, and fans felt the effects thereof.

Under Charles X., the Dey of Algiers' fan has had historical importance.

On April 30, 1827, the Dey of Algiers, in a moment of passion, struck the French consul, M. Deval, with his fan, and refused to make an apology for this insolent act, which brought on the war with Algeria.

Great effects from a trifling cause!

About ten years later three intelligent fan-painters united their efforts to renovate and infuse new life into the fan, and thanks to the pencil of Boulanger, Roqueplan, and Cicéri, the magnificent fans included in the wedding presents of the Duchess of Orléans (Princess Helena of Mecklenburg, and

mother of the present Comte de Paris) can rank among those of high Art.

Although the style is quite different, the fans of the present day have also their place. Several fan mounts have been signed by more than one of our great painters, who have not thought it derogatory to do so. Diaz, Gavarni, Hamon, Lami, Schilt, Marius, &c., have given us some lovely compositions.

Their colours are rich in tone, and their pencil full of expression. Perchance they are not sufficiently inspired by the more ancient works. They incline somewhat to the tendency of the age, which is to execute quickly in order to make money. The avalanche of fans which has fallen on Paris within a few years, the profusion of subjects more or less airy, in more or less good taste, all those flowers manufactured cheap for the trade,—all this has made the fan greatly decline in the point of view of Art.

Let us hope that the sense of the beautiful will shortly come back, particularly, dear readers, if you will lend me your co-operation.

When the *élite* of society in a country takes in hand the regeneration of an art, it is almost without example if its effort be not crowned with success.

I have already assigned the place the fan should hold in a lady's toilet, but what I have not approached is the way to use it.

The play of the fan is not so easy as one might imagine. All hands that wield it do not always know its principal resources, for the ways of using it may be counted by the hundred, and a book might be written on the art of playing with the fan.

LESSONS IN FAN-PAINTING.

A fan has a surface in the shape of the segment of a circle. This surface is called *the mount*.

Fans are painted on

Paper, called Fan-paper ;

India paper ;

Satin ;

Faye ;

Taffeta, from Florence ;

Gauze ;

Vellum ; and sometimes on

Chicken's skin and swan's skin.

Most of these *mounts* have to receive a preparation before they can take the colours. This preparation is called *sizing*.

It would not be possible to paint on these different *mounts* (except vellum) in their ordinary state. The colours would run and outlines would be impossible.

The two sizes generally used are made of isinglass and gelatine.

These substances must be allowed to soak in water for about twelve hours ; they must afterwards be warmed, by the vessel which holds them being placed in another containing hot water, in order to make them completely dissolve, and they

must be used as warm as possible. Isinglass does for silk, the flexibility of which it preserves. Gelatine does for all other materials.

To prepare a yard of stuff, one ounce of isinglass, or two ounces of gelatine, should be dissolved in not more than one pint of water.

The size is kept in a bottle, covered over with a piece of paper in which holes have been pricked with a pin, to keep it from mildew. It remains good to the last, care being taken to warm it again each time it is used.

REQUISITES FOR SIZING.

A *stretcher*, similar to an embroidery-frame, on which the stuff can be stretched by means of wedges, after it has been damped with the size.

A soft *brush*, large enough and broad enough to spread the size.

The requisite *utensils* for dissolving and holding the size ; these utensils to serve entirely for this purpose and no other.

METHOD OF PREPARING THE STUFFS.

The stuff is cut to the proper dimensions for the stretcher and is laid on it. When this is done, the size or preparation, which should be very warm, is spread on both sides with a brush, carefully avoiding lumps, and allowed to dry. Then, having the pattern of the fan you wish to paint (or rather a piece of paper of its size) to go by, cut out the fan-mount, and pay attention that the selvedge of the stuff is to be placed lengthwise.

Sizing must be resorted to for paper, silk, and all textile fabrics.

Vellum requires no preparation.

All the mounts can be bought ready prepared.

When you have decided upon the style of fan you want to paint, take the fan-mount, of whatever material it may be, and fix it on a perfectly flat drawing-board, or a piece of mill-board.

In order to fix it without making spots, dip a small brush into gum and pass it continuously all round the edge of the *mount* you wish to strain, the width of three-eighths of an inch only; hold in your other hand a fine pocket-handkerchief, or a piece of soft linen, and little by little, as you place your *mount* on the board, press it down with the linen to make it adhere.

Stretch it as much as possible, and then leave it to dry.

When you want to fix a *mount* of parchment, you must first take a small fine sponge, as used for water-colour painting, moisten it with very clean water, and wet the parchment therewith, which will then distend itself; as soon as it is distended, stick it quickly in the same manner as the other *mounts*.

Some persons fancy it is sufficient to fix their *mounts* at the top only, when they have but very little painting to do. This is a mistake: the *mount* warps, and is then difficult to fix.

Before beginning your design, you must take a sheet of white paper and place it below your fan; this paper will serve as a rest to your hand when at work, and you will be able to try upon it the effect of the colours.

You must avoid with the greatest care making spots either of water or of colour on the fan on which you are at work. These spots get greasy and do not disappear easily, especially upon vellum.

When you have thus got all things ready to begin work, and when you have made sure that the *mount* is properly fastened and quite dry, you must trace a segment of a circle, more or less large according to the size of the fan-stick which is to receive it.

There are fans of 9, 10, 11, 12, 13, or 14 *pouces*.¹

When going to select fan-sticks it would be advisable to ask for paper patterns of the different sizes for fans.

In the execution of a fan, the drawing holds almost as important a place as the painting. To draw is to write in all languages ; it is writing for the eye.

Therefore it is needful to see accurately, and you will come to see accurately by training your eye to that which is correct.

Tenderness of feeling, no doubt, is not to be learned ; but it may be considerably developed by example ; for this reason I recommend all my readers to direct their attention to works only of real beauty and excellence. It is thus that judgment is formed.

Feeling without knowledge can only produce very imperfect works. Knowledge without feeling creates works without any soul, expression, or life.

These two powers are manifested in the simplest design. The sense of conception is requisite particularly in designs for fans.

The way to attain success is to try often, to practise a great deal, and always to begin again when a fault is apparent. The greatest masters never did otherwise. So never be discouraged. If you feel deeply, you will find to-morrow what you could not find yesterday. Skill comes with practice.

Try to do a thing correctly, even though it be clumsily at

¹ The *pouce* is rather more than the English inch.

first; by and bye you will do it cleverly. It will come by practising drawing, especially drawing from Nature. Let each stroke of the pencil be made to express a form. The lightness of your hand, which allows you to give strength in the right place with a pencil stroke, must give relief, roundness, and depth to your drawing.

Behold Art in Nature, and all things will smile upon you. A few pencil marks will fix on the memory and recall an entire scene.

But let us return to our work.

If you have had great practice in drawing, you may at once draw your subject on the *fan-mount*, which has been gummed to your board; otherwise it is better to trace it, as it is impossible to use either India-rubber or bread crumb for rubbing out.

In that case take a sheet of very thin paper, either *végétal* paper, or common tracing paper, on which make your composition; it can be corrected and altered as much as you like, and has the advantage that you may keep it as a specimen in your portfolio.

When your drawing is finished, spread a thin coat of black lead over the back, and rub it on the sheet of *végétal* paper very *lightly*,—I underline *lightly*, otherwise the lead would deposit itself on the *fan-mount*, and would render the work of painting very difficult, not to say impossible.

To transfer your drawing to the *mount*, you must first of all fix it securely by means of fine needles; then take an ivory tracer (generally used for all kinds of transferring), and make it pass minutely over each one of the pencil marks of your drawing, which thereupon becomes reproduced on the *mount*.

I am in the habit, and I find it answers well, of looking

over and correcting my drawings on tracing paper—often even shading them, when I am not sure of meeting with my models again. By these means, if I take up the same painting again after long intervals, my drawings on the tracing paper are sufficient to go by.

The shading on these transparent papers is obtained with HB lead pencil.

REQUISITES FOR THE FAN-PAINTER.

A drawing-board, made out of one piece of wood, 28×14 inches, or a stout millboard of the same size.

A large brush for backgrounds, water, ground, &c.

One ditto, of medium size, for draperies and trees.

Two small ditto, for figures and extremities.

An ivory tracer, or tracing point.

Two saucers.

Tracing paper.

Transferring paper.

Lead pencils.

A bottle of gum for sticking the fan-mount.

A bottle of ox-gall.

Pieces of fine rag, for wiping the brushes.

COLOURS USED FOR FAN-PAINTING.

Chinese white.

Cobalt blue.

Emerald green.

Ultramarine blue.

Sap green.

Light red.

Hooker's green.

Vermilion.

Bright chromium green.

Carmine.

Naples yellow.

Crimson lake.

Cadmium yellow.	Burnt lake.
Indian yellow.	Sepia.
Lemon yellow.	Burnt sienna.
Ivory black.	Neutral tint.
Payne's grey.	Vandyke brown.

Keep by your side—

Your colour-box and brushes.

The bottle of Chinese white.

Two saucers filled with water; in one you will wash your brushes each time you have to take a fresh tint; the water in the other use for painting.

A piece of fine white rag, for wiping and cleaning the brushes.

A small table-easel, on which place your model.

FAN-PAPER.

Let us begin with the first *mount* named to explain the method of painting.

On this paper, commonly called Fan-paper, ordinary water-colours are used, care being taken to *gouache*, that is to say, to mix Chinese white with all the colours for the lights.

The word *gouache* is given to a (white) body colour, which gives the painting a certain amount of thickness or relief.

To *gouache* is to mix this white colour, called Chinese white or ordinary *gouache*, with the water-colours, in order to give them more consistency and relief.

INDIA PAPER.

On India paper the drawing is proceeded with in the same manner as on *mount* No. 1. For painting, colours only that are mixed with Chinese white are used.

SATIN.

Satin is used white, or in various colours, and the preparation of the design varies according to the shades of colour being more or less light.

Upon light colours you may transfer your outline with black lead paper, but upon dark ones recourse must be had either to blue or red transferring paper. Insert it between the satin and the tracing paper, and always with the help of the ivory tracer, transfer your design to the mount—only great care must be taken to remove the superabundance of colour from these papers by rubbing them a long time and rather hard with a rag. Without this the *mount* would be spoilt by these blue or red colours, which being greasy would adhere at once to the material and mar the entire design.

For the same reason the greatest care must be taken to avoid the possibility of these papers moving, and caution must be observed not to rest your fingers on the tracing.

All the colours used for satin are to be mixed with Chinese white.

Satin, however well sized it may have been, presents many more difficulties to the painter than do the other stuffs.

As the texture is not close, you must arm yourself with patience from the first; for it often absorbs two or three tints ere it retains the solidity necessary to allow the painting to be finished.¹

Therefore subjects are chosen that are light, graceful, and elegant, but detached, that is to say, without much work in the backgrounds.

¹ In case it does not take the body colour easily, a drop of ox-gall might be added to the saucer of water used for painting.

Very often little figures or cupids relieve of themselves on the satin which forms the background. Sometimes nothing but a tree and a bit of distance. It would be, moreover, a great pity to hide this rich surface.

Garlands of tea-roses and red roses are very effective on satin of any colour.

A delightful subject upon white satin is Greuze's 'Betrouthed Village Maiden;' or else a 'Wedding' by Hamon.

Upon black satin flowers have a rich effect.

Branches of laburnum and orchids are suitable flowers.

FAYE.

The process as regards both drawing and painting is exactly the same for faye as for satin.

There is a colour, emerald green, which, when it is mixed with Chinese white, brightens the tones of the foliage, deadened by the effect of dark stuffs, especially the black ones.

TAFFETA.

Florence taffeta is much more easy to paint on than either satin or faye.

When it is well sized and the grain is very fine, one can paint on it with *ordinary water-colours* as minutely as possible. Nevertheless the colours are heightened with high lights of Chinese white.

The greatest drawback that exists with regard to taffeta is that it soon cuts when the fan is folded.

GAUZE.

Gauze is coming back into fashion.

A strong, black, but very transparent gauze is used. On this light texture to draw otherwise than with the brush is out of the question.

If you wish to make a *painting*, sketch in the outline with light lake ; if a *grisaille*, with white.

Subjects such as snow scenes, skating, and large leaves with winged insects, do wonderfully well on this fabric.

VELLUM.

We now come to vellum, which is the true, the only perfectly beautiful fan—the most interesting of all both on account of the importance of the paintings that can be executed thereon, as also the durability of the *mounts* in spite of the most frequent use.

Upon vellum real masterpieces can be done.

There is nothing to hinder the minutest, the most assiduous, the most highly finished, the most perfectly executed work. All subjects, however complicated they may be, can be attempted, and a fan of this description should take a long time to do, with extreme care, for your work will perhaps be preserved by several generations. The *ne plus ultra* of the kind is to execute a fan upon vellum, stippled with as much high finish and as much labour as a miniature.

This is what is called a *work of art*, an *artistic fan*, in a word, a *beautiful fan* and a priceless one.

According to the amount of labour and high finish bestowed, and the choice of colours, which must *blend* above all

things, you may have executed a fan worth forty pounds—perhaps eighty—perhaps more still.

As this kind of fan ought to last for a hundred years or two hundred years, it is wise to choose a subject that is either mythological or taken from the works of great masters. A subject of the present period would probably have no interest, nor any value whatever, at some remote lapse of time hence.

We have in England, in Italy, and in France, plenty of masterpieces to supply splendid subjects for fans.

A B lead pencil is used for drawing on vellum. The outline is to be done very delicately, and the false marks may be effaced, without much rubbing, with some stale bread crumb.

It is better, if you transfer, to use the tracing paper with black lead on the back, rather than the blue and red papers.

Care must be taken not to lean on the ivory tracing point while transferring. It would then make an indented mark in the vellum, and interfere with the painting.

Some pretty medallions are done upon vellum. In general the centre one is from $2\frac{3}{4}$ to $3\frac{1}{8}$ inches high, by 4 or $4\frac{3}{8}$ inches in width.

The medallions on each side of this one are a great deal smaller.

In the middle one there is a subject, and in the other two either monograms, trophies, or emblems. These paintings are often done in pink or blue *monochrome*, or as *grisailles*, to make the fans match with the ladies' dresses.

Monochrome is the name given to a painting done in one shade of colour alone, but strengthened more or less with the same colour.

Grisaille is the name given to a work done in black and grey, with Chinese white for the lights. The coldness produced by the assembly of these combined tones may be

diminished by introducing brown into the shadows, or by accessories tinged with pink.

Painting in body-colour is done in a particular way. In the laying of the tints it approaches very near to pastel (soft crayons).

In order that a work done in body-colour may be lasting, it is necessary that the first washes of colour be properly laid on.

Thus, for instance, let us take a flower—say a poppy. Fill in the various dark leaves with a tint prepared of the deepest shade of colour, others with a second tint, and those that are quite light with yet another tint. Let it dry. Then clear it up by degrees with more delicate washes, and finally by high lights in relief. Two or three strokes of the brush with a dark colour used almost *dry* will suffice to mark the inside of the flower.

Painting in body-colour, which is a delicate and an elaborate process, requires above all a great deal of harmony in the successive tints. There must be nothing discordant. By means of white the tones can be made to blend as much as possible.

On dark fabrics it is often necessary to come back again as much as two or three times before the colours have taken sufficient hold or have enough solidity.

Light-coloured stuffs present much fewer difficulties to a beginner.

Lights are never preserved, either on a textile fabric or on paper. It is Chinese white alone that makes them.

For figures in body-colour, take up with a brush some lemon yellow, and lay it on your palette. Mix it with a touch

of vermilion, which produces a flesh colour. Add a little Chinese white, which gives the colour more consistency. Let it dry. It will be on this first wash, very evenly laid, that you will finish the little heads, either of children or of adults.

In a group, the same complexion is not to be given to all the persons alike; your flesh tint must therefore be varied.

The features, which you have only indicated in the tracing, are done with greyish brown for the eyes, and with carmine and vermilion for the lips and nostrils.

These features are generally so small, so little marked, that without making a tint expressly for them, you will always find enough colour on your palette to furnish you with what is necessary for details of the kind.

Fair hair is primed with a tint of lemon yellow mixed with a little brown and grey. The light re-touches are done with lemon yellow; but these colours must always be mixed with Chinese white.

Dresses, draperies, and ribbons are commenced with the different shades of colour decided upon. White is used at first, always so that they may present a certain surface and solidity to admit of high finish. Lay the tints in gradation when beginning; the lights are always placed on afterwards.

Care must be well taken not to exaggerate the thickness of the colour, for then it would peel off in scales.

The washing in of the first tints is very important; one must therefore give it particular attention.

Landscapes should be commenced by the skies, then the distance, and so on, always coming nearer to the more intense planes.

Skies are done with a very pale blue, beginning from the top; the tint, softened by gradation down to the horizon, is

tinged either with yellow or pink, according to the situation of the subject—the yellow tinge for morning, and the pink tinge for evening.

Trees on fans do not resemble a bit those trees painted after the laws of nature.

The combination of the colours must be in harmony with the effect of light. For this reason, trees in the distance are done with emerald green and pink, almost lilac. Those in the middle distance have most frequently autumnal tints. Those in the foreground only are green, but of a very subdued green.

Moreover, the small amount of space in height which the fan affords always causes landscape to be sacrificed to the figures.

The representation of *water* looks well on a fan. It is always done horizontally, excepting, however, when it is a waterfall or a spring. I am speaking of a lake, or a pond, or a running stream which brings to the front those beautiful water plants that are so well done in body-colour, and fill in the foreground so conveniently.

For the water use nothing but blue-green mixed with white, and grisailled here and there for the reflections.

For clear water and glints of light : Chinese white pure, used very lightly.

Temples, ruins, fountains, all that forms the distance on fans, require only very delicate tints of lemon yellow or Naples yellow, with a greyish mixture, including raw sienna and burnt sienna. But all this is to be used so lightly that I scarcely dare to name these tints. You must succeed in making a nondescript neutral tint. Therein is to be found the feeling, the taste I spoke of at the beginning of this book.

It is very important when you have grouped together the figures in one of your compositions, it is very important, I say, to study the effect of the colours you have to give to their dress.

You must remember that certain colours *advance*, and that others *retire*. Thus, supposing that you are painting Watteau's 'Dancing Lesson':—

In the foreground: two dancers, a man and a woman. Elegant and light-coloured dresses; the woman in pink with a white skirt; the man in yellow breeches and a lilac coat; the usual brilliancy of all these colours to be lowered with Chinese white and the shadows to be shot of another hue.

In the middle distance: the spectators ought to be dressed in deep yellow, deep blue, red, and violet, yet shaded and subdued; and lastly,

In the background: flute and hautbois players, dressed in brown, dark green, and violet.

These combinations of colours enter largely into the effect of a painting.

Without knowing the reason why, we often remain cold when we ought to be enthusiastic. It is that our eyes, that take all in at a glance, are not satisfied.

Here is a list of the complementary colours, that is to say the colours which form the shadows of dresses or draperies, and render them harmonious to the eye:

Red	may	be	shaded	with	green.
Yellow	„	„	„	violet.	
Ultramarine blue	„	„	„	orange.	
Orange	„	„	„	blue.	
Violet	„	„	„	Indian yellow.	
Cobalt blue	„	„	„	ochre.	

Carmine may be shaded with light emerald green.

Emerald green „ „ violet-blue.

Lemon yellow „ „ lilac, made of pink and
light blue.

The greys shade all colours.

Black is shaded with white, and white with black.

Above all let us not forget that all these colours must be mixed with white in order that they may appear harmonious in our tiny fan-paintings.

More white must be used with the colours for textile fabrics than for paper.

For painting on chestnut and on sycamore wood, a little ox-gall added to the colours when used will be found sufficient.

Fan-painting adapts itself to all the emergencies of a protracted work.

The work may be put aside and taken up again at leisure ; a quarter of an hour, half an hour, is often sufficient to prepare or to finish a bit of landscape, or a garment.

I find even that work carried on with too much assiduity is deficient in its effect.

It is well to rise up often from your seat, to go away from your painting, to see the effects in a broad light, and thus you will be certain of the tones and shades of colour, and you will have much less to retouch.

By attentively following these various instructions, my readers are sure to succeed in all that constitutes the material part in the execution of fans. The rest depends upon their knowledge of drawing and their aptitude as colourists.

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Hooker's Green, No. 1	...	0	8				

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		0	8			2	0
Carmine	...	2	0	Rose Madder	...	2	0
Crimson Lake	...	1	0	Scarlet Lake	...	1	0
Indian Red	...	0	8	" Vermilion	...	1	0
Light Red	...	0	8	Vermilion	...	0	8

WHITE.

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		0	8

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" (deep)	...	2	0	Lemon Yellow	...	1	0
" (orange)	...	2	0	Naples Yellow	...	1	6
Chrome (light)	...	0	8	Orange Vermilion	...	0	8
" (deep)	...	0	8	Raw Sienna	...	1	0
" (orange)	...	0	8	Yellow Ochre	...	0	8
Gamboge	...	0	8				

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		s.	d.			s.	d.
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		s.	d.			s.	d.
Antwerp Blue	1 0	Indigo	1 0
Azure Blue...	2 0	Intense Blue	3 0
Blue Verditer	1 0	Permanent Blue	1 0
Cobalt	2 0	Prussian Blue	...	...	1 0
Ceruleum	1 6	Ultramarine Ash	5 0
French Ultramarine	2 0	Ultramarine (lapis lazuli)	21	...	0

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	s.	d.		s.	d.
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„ (deep)	3	0	King's Yellow	1	0
„ (orange)	3	0	Lemon Yellow „	2	0
„ (deep orange)	3	0	Mars Orange	3	0
Chinese Orange... ..	1	6	„ Yellow	1	6
Chrome Yellow (light)	1	0	Naples Yellow	1	0
„ „ (deep)	1	0	Orange Vermilion	1	6
„ (orange)	1	0	Raw Sienna	1	0
„ (deep orange)	1	0	Roman Ochre	1	0
Gallstone	3	0	Yellow Lake	1	0
Gamboge	1	0	„ Ochre	1	0
Indian Yellow	1	6			

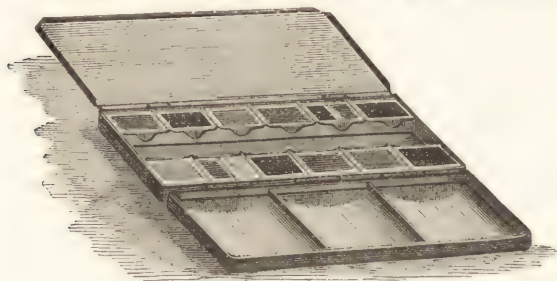
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8-Pan Box for Landscape , containing Gamboge, Yellow Ochre, Burnt Sienna, $\frac{1}{2}$ Venetian Red, Crimson Lake, Vandyke Brown, Indigo, Cobalt, $\frac{1}{2}$ Olive Green ...	0	13	8
8-Pan Box for Landscape and Figure , containing Yellow Ochre, $\frac{1}{2}$ Pale Cadmium, $\frac{1}{2}$ Deep Cadmium, Light Red, Rose Madder, Brown Ochre, Sepia, Cobalt, Indigo	0	17	8
10-Pan Box for Landscape , containing Gamboge, $\frac{1}{2}$ Lemon Yellow, Yellow Ochre, Burnt Sienna, Venetian Red, Crimson Lake, $\frac{1}{2}$ Vermilion, Vandyke Brown, Indigo, Cobalt, Olive Green	0	16	8
10-Pan Box for Landscape and Figure , containing Yellow Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Deep Cadmium, Italian Pink, Light Red, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Rose Madder, Vandyke Brown, Brown Madder, Cobalt, Indigo, Olive Green ...	0	19	11
12-Pan Box for Landscape , containing Gamboge, Yellow Ochre, $\frac{1}{2}$ Lemon Yellow, Burnt Sienna, Light Red, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, Crimson Lake, $\frac{1}{2}$ Rose Madder, Brown Pink, Vandyke Brown, Indigo, Cobalt, Neutral Tint ...	1	0	2
12-Pan Box for Landscape and Figure , containing Yellow Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Deep Cadmium, Mars Yellow, Light Red, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Rose Madder, $\frac{1}{2}$ Carmine, $\frac{1}{2}$ Purple Lake, Vandyke Brown, Brown Madder, Cœruleum, French Ultramarine, $\frac{1}{2}$ Indigo, $\frac{1}{2}$ Emerald Green, Olive Green	1	4	8
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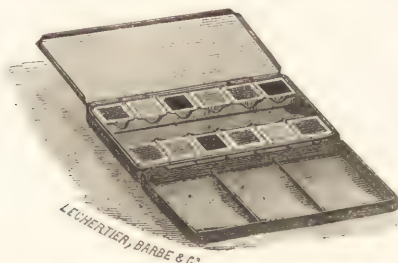
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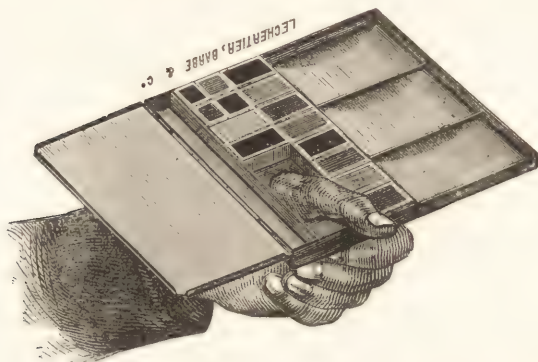


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14 Half Pan Box, for Landscape, containing Gamboge, Yellow Ochre, Lemon Yellow, Burnt Sienna, Indian Red, Light Red, Crimson Lake Vermilion, Rose Madder, Vandyke Brown, Brown Pink, Indigo, Cobalt, Neutral Tint	0	14	9
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16 Half Pan Box, for Landscape, Figure, Flowers, &c., containing Gamboge, Indian Yellow, Deep Cadmium, Roman Ochre, Burnt Sienna, Venetian Red, Scarlet Vermilion, Carmine, Pink Madder, Vandyke Brown, Brown Madder, Brown Pink, Olive Green, Prussian Blue, Cobalt, Neutral Tint	0	18	3
20 Half Pan Box, for Landscape, Figure, Flowers, &c., containing Gamboge, Indian Yellow, Deep Cadmium, Roman Ochre, Burnt Sienna, Venetian Red, Light Red, Scarlet Vermilion, Carmine, Pink Madder, Vandyke Brown, Brown Madder, Brown Pink, Olive Green, Emerald Green, Indigo, Prussian Blue, Cobalt, French Ultramarine, Ivory Black	1	1	3
24 Half Pan Box for Landscape, Figure, Flowers, &c., containing Gamboge, Yellow Ochre, Lemon Yellow, Indian Yellow, Deep Cadmium, Light Red, Indian Red, Vermilion, Carmine, Rose Madder, Burnt Sienna, Mars Orange, Purple Madder, Vandyke Brown, Sepia, Indigo, French Ultramarine, Cobalt, Ultramarine Ash, Olive Green, Emerald Green, Green Oxide of Chromium, Terra Verte, Lamp Black	1	10	6

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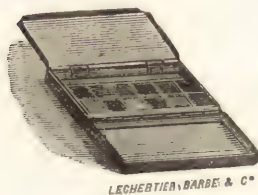
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Felix Moscheles' Arrangement for Figure and Landscape, containing 32 half pans, no space being left open for brushes. Brown Madder, Olive Green, Brown Pink, Payne's Grey, Sap Green, Emerald Green, Hooker's Green No. 1, Hooker's Green No. 2, Pink Madder, Crimson Lake, Purple Madder, Ivory Black, Indian Red, Light Red, Scarlet Lake, Ultramarine Ash, Naples Yellow, Indian Yellow, Mars Yellow, Mars Orange, French Ultramarine, Cobalt Blue, Cyanine Blue, Cadmium Yellow, Vermilion, Raw Umber, Raw Sienna, Roman Ochre, Vandyke Brown, Warm Sepia, Burnt Sienna, Yellow Ochre

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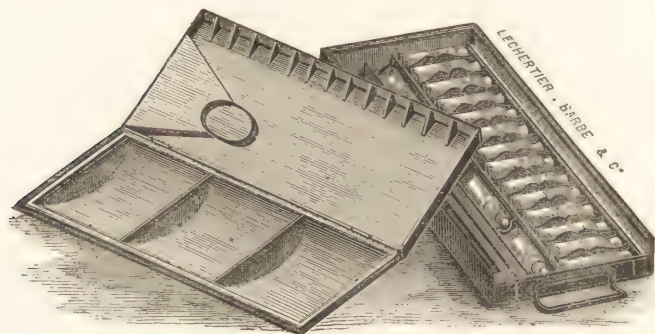


(Scale $\frac{3}{16}$ inch to one inch.)

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8 Quarter Cake Box , containing Gamboge, Raw Sienna, Crimson Lake, Vermilion, Burnt Sienna, Vandyke Brown, Indigo, Cobalt	0	5 9
12 Quarter Cake Box , containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Indian Red, Vermilion, Crimson Lake, Brown Pink, Vandyke Brown, Indigo, Cobalt, Neutral Tint	0	7 1
16 Quarter Cake Box , containing Gamboge, Yellow Ochre, Lemon Yellow, Raw Sienna, Burnt Sienna Indian Red, Light Red, Crimson Lake, Vermilion, Rose Madder, Vandyke Brown, Brown Pink, Indigo, Cobalt, Neutral Tint, Olive Green	0	9 8

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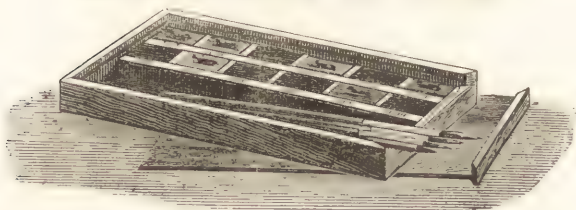


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|---|---|----|----|
| 12 Moist Tube Box , containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Indian Red, Vermilion, Crimson Lake, Brown Pink, Vandyke Brown, Indigo, Cobalt, Neutral Tint | 1 | 2 | 6 |
| 15 Moist Tube Box , containing Gamboge, Raw Sienna, Aureolin, Cadmium Yellow, Mars Orange, Indian Red, Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Prussian Blue, Olive Green, Chinese White | 1 | 13 | 6 |
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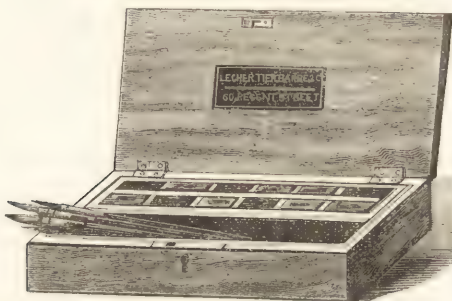
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12	Half	" "	0	6 6
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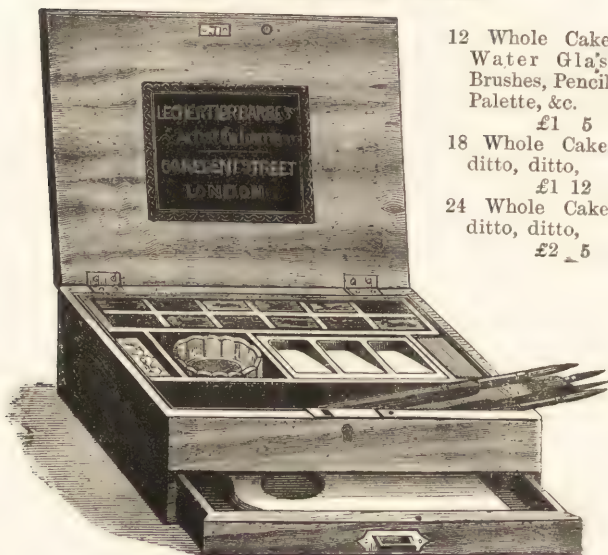
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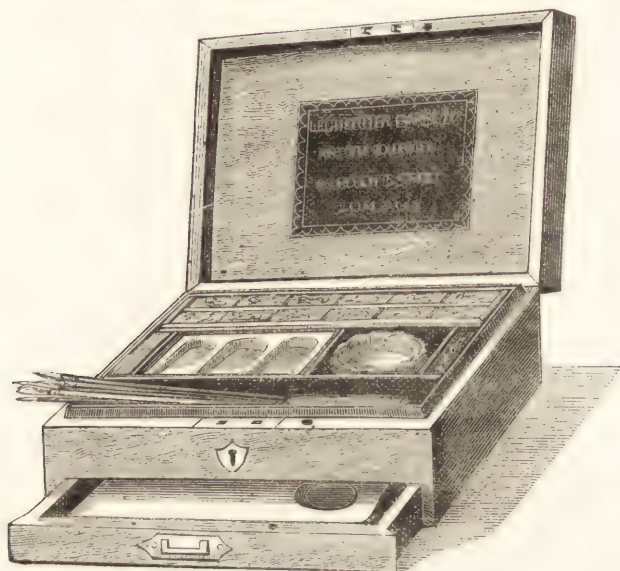
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MAHOGANY CADDY-LID BOXES.



							£	s.	d.
12	Whole	Cakes,	Water	Glass,	Brushes,	Pencils, &c.	...	1	15 0
18	"	"	"	"	"	"	...	2	5 0
24	"	"	"	"	"	"	...	3	10 0

HANDSOME BOXES SUITABLE FOR PRESENTS &c.

								£	s.	d.
18	Whole	Cake	Spanish	Mahogany	Box,	polished	throughout,			
			superior	fittings	...	...	...	5	0	0
24	Ditto	ditto	ditto	ditto	...	...	...	7	10	0
36	Ditto	ditto	ditto	ditto	...	...	...	10	0	0
18	Whole	Cake	Rosewood	Box,	superior	fittings	...	5	0	0
24	Ditto	ditto	ditto	ditto	...	...	...	7	10	0
36	Ditto	ditto	ditto	ditto	...	...	...	10	0	0
18	Whole	Cake	Walnut-wood	Box,	German	Silver	banded,			
			superior	fittings	...	...	...	6	0	0
24	Ditto	ditto	ditto	ditto	...	...	...	9	0	0
36	Ditto	ditto	ditto	ditto	...	...	...	12	0	0

LECHERTIER, BARBE & CO.'S BODY COLOURS IN POWDER.



These colours possess *greater opacity* than either cake or moist colours, and *dry rapidly and completely*, even when laid on in a thick body; they have no gloss, and give a smooth ground. They need not be mixed with white. They will answer well for water-colour drawing, and with oil are perfectly suitable for oil painting. They will remain good for any length of time, and in any climate.

To use them, put a small quantity of colour on a palette or slab, add a few drops of water to it and mix with the brush, or, better still, with a palette knife or small muller.

BLACKS.

			Per Bottle				Per Bottle
			s. d.				s. d.
Ivory Black	...	...	1 0	Lamp Black	...	...	1 0

BLUES.

			s. d.				s. d.
Antwerp Blue	...	...	1 0	Indigo	...	...	1 0
Cobalt	...	...	2 0	Permanent Blue	...	...	1 0
Cœruleum	...	...	1 6	Prussian Blue	...	...	1 0
French Ultramarine	...	...	2 0				

BROWNS.

			s. d.				s. d.
Brown Madder	...	...	1 6	Sepia	...	...	1 6
Burnt Umber	...	...	1 0	Vandyke Brown	...	...	1 0
Mars Brown	...	...	3 0	Warm Sepia	...	...	1 6
Raw Umber	...	...	1 0				

GREENS.

Emerald Green	s. d.	1 0	Hooker's Green No. 2	s. d.	1 0
Green Oxide of Chromium	3 0		Prussian Green	1 0	
Hooker's Green No. 1	1 0		Terra Verte	1 0	

GREYS.

Neutral Tint	s. d.	1 0	Payne's Grey	s. d.	1 0
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PURPLE.

Mars Violet	s. d.	3 0	Violet Carmine	s. d.	3 0
Purple Lake	1 6				

REDS.

Burnt Sienna	s. d.	1 0	Rose Madder	s. d.	3 0
Carmine	3 0		Scarlet Lake	1 0	
Crimson Lake	1 6		Scarlet Vermilion... ..	1 6	
Indian Red... ..	1 0		Venetian Red	1 0	
Light Red	1 0		Vermilion	1 0	
Mars Red	3 0				

WHITE.

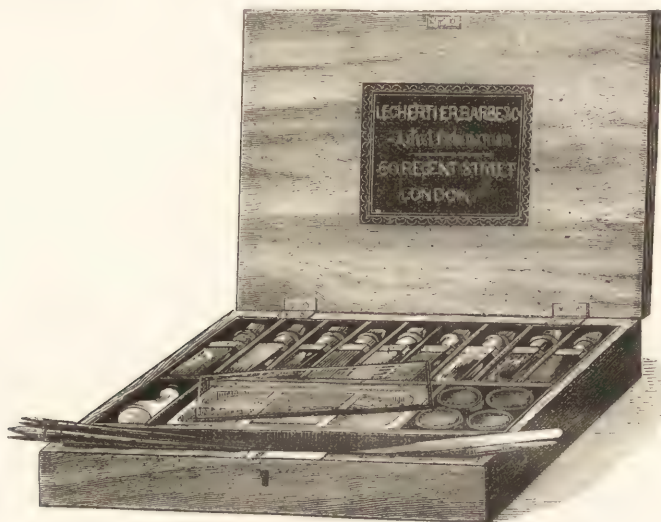
Chinese White	s. d.	1 0
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YELLOWS AND ORANGES.

Calcium, deep	s. d.	3 0	Indian Yellow	s. d.	1 6
„ orange	3 0		Mars Orange	3 0	
Chrome Yellow, light	1 0		„ Yellow	1 6	
„ „ deep	1 0		Orange Vermilion	1 6	
Chrome, orange	1 0		Raw Sienna	1 0	
„ deep orange	1 0		Yellow Ochre	1 0	
Gamboge	1 0				

BOXES FITTED WITH BODY COLOURS

For Illuminating and Missal Painting.



THE GUINEA BOX.

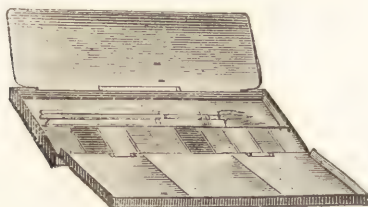
	£	s.	d
French Polished Mahogany Box , containing nine colours, gold, green gold, aluminium, and platina saucers, china slab, glass slab, glass muller, agate burnisher, ivory knife, lead pencils and brushes	1	1	0
French Polished Mahogany Box , containing 18 colours, gold, green gold, aluminium and platina saucers, china slab, glass slab, glass muller, agate burnisher, steel knife, ivory knife, ivory tracer, lead pencils and brushes	2	2	0

LECHERTIER, BARBE & CO.'S

SOCIETY OF ARTS

ONE SHILLING MOIST COLOUR BOX,

*Containing the Ten Colours and Three Brushes
as recommended by the Society.*



The box, as now made, shows considerable improvements upon that brought out by Messrs. L. B. & Co. in 1877, and upon those introduced since by other makers. The main and novel feature of this new box is that the colours *are contained in small tin pans*; that these pans are removable, and that, when used up, any of them can be replaced by another one, just as in artists' colour boxes. Further still, that *thirty of the most useful moist colours are manufactured and sold in those small tin pans*; so that additional colours may be put in the box, in order to bring it fully within any object in view in Water-colour Drawing. This is very important; even with the dry cake colour box, introduced so successfully years ago by the Society of Arts, loose colours were not, are not, to be bought *singly*. The pans are fixed in the box simply with gum, wax, or other adhesive substance. The box is made of japanned tin, black outside, white inside; it is provided with a palette flap, and a hinged lid, hollowed, so as to form three saucers for large washes of colour. Writing upon the first Colour Box, Mr. R. COLLINSON, late Painting and Figure Master at the Art Schools, South Kensington, said *he would have pleasure in recommending it*, and that *it was the best he had seen at the price*; and, such as it was, this box, exhibited at the Paris Universal Exhibition, 1878, has been instrumental in bringing on Messrs. L. B. & Co. the award of an *Honourable Mention*. The chief characteristics of this first box have been retained; the colours are pure, unadulterated pigments, and the brushes are of a fair serviceable quality.

LECHERTIER, BARBE & CO.'S

STUDENT'S MOIST WATER COLOURS

IN TIN PANS.



The *Student's Moist Colours* are pure, unadulterated pigments; the Vermilion, for one, is the same as prepared for artists' colours; and well-appointed machinery, worked by steam, is employed for grinding and preparing them. Colours which are not permanent amongst them are not permanent either in artists' best Water Colours; and colours which are quite permanent preserve their character in the *Student's Moist Colours*. Artists' colours, then, are only choice ones, and more minute care is exercised through the various stages in making them.

The thirty following colours are manufactured:—

Ivory Black	Sepia	Indian Red
Lamp Black	Vandyke Brown	Light Red
Cobalt	Emerald Green	Venetian Red
French Ultramarine	Hooker's Green No. 1	Vermilion
Indigo	" " " 2	Chrome, Light
Permanent Blue	Olive Green	" Deep
Prussian Blue	Sap Green	" Orange
Brown Pink	Neutral Tint	Gamboge
Burnt Umber	Burnt Sienna	Raw Sienna
Raw Umber	Crimson Lake	Yellow Ochre

BRONZE POWDERS.

Pale Gold	Deep Gold	Crimson	Green
Pale Red Gold	Copper	Orange	
Fine, 2s. per oz.		Extra fine, 5s. per oz.	

LIQUID COLOURS.

	s.	d.
Indian Ink, prepared from sticks of genuine Indian Ink, per bottle	1	0
Ditto for outlines only „	0	6
Prout's Liquid Brown „	1	0
Indelible Brown Ink „	1	0
Sepia „	1	0
Best Carmine „	1	0
Blues, Reds, Greens, &c. (26 varieties) „	0	8

INDIAN INK.

Per Stick, 6d., 1s., 2s. 6d., and 6s.

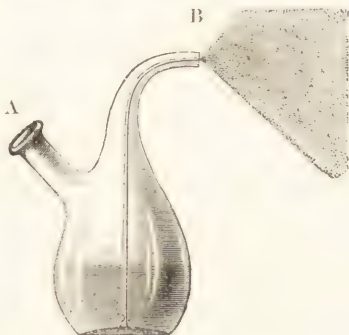
MEDIUMS, VARNISHES, FIXING COMPOSITIONS, &c.

	s.	d.
Colourless Liquid Ox Gall, a small quantity will cause the colour to adhere to the paper where a greasy-like spot occurs... .. per bottle	0	6
Crystal Paper Varnish, to be applied after sizing per bottle	1	0
Liquid Brown Cold Glue, for gluing any substance, very strong, does not want warming per bottle	0	6
Liquid White Cold Glue, suitable where the dark colour is objectionable per bottle	0	9
Mouth Glue, in sticks, for fixing papers on drawing boards, &c. per stick	0	2
Prepared Gum Water, to be used with colours, or for ordinary gumming purposes per bottle	0	6
Prepared Ox Gall, in pasty state, concentrated, to be used in very small quantities	0	6
Soehnée's Spirit Varnish for prints, drawings, &c., very fluid and drying quickly per bottle, 1s. 1d. &	2	0
Water Colour Megilp for imparting depth and transparency to the colours per bottle	1	0
Water Gold Size for fixing gold leaf on paper or vellum, per pot	1	0

E. ROUGET'S FIXATIF.

A patent apparatus and liquid composition for setting, expeditiously and permanently and on any material, all kinds of drawings in chalk, crayon, charcoal, pastel, black-lead pencil, &c., and for preserving from decay engravings, manuscripts, photographs, water-colour or ink drawings, and all objects liable to suffer from the action of damp or atmosphere; also, for effectually fixing drawings on textile fabrics.

Rouget's Fixing Apparatus consists of a small bottle with a capillary tube inside, as shown in the sketch; its use is extremely simple and easy: after having poured the fixing composition in the flask, through the aperture A, it is only necessary to stand it at a short distance (say twelve inches) from the drawing and blow the liquid, which will pass out of the tube B, like a spray, over the whole extent of the drawing; the liquid is promptly dry, and the drawing is then permanently and indelibly set.

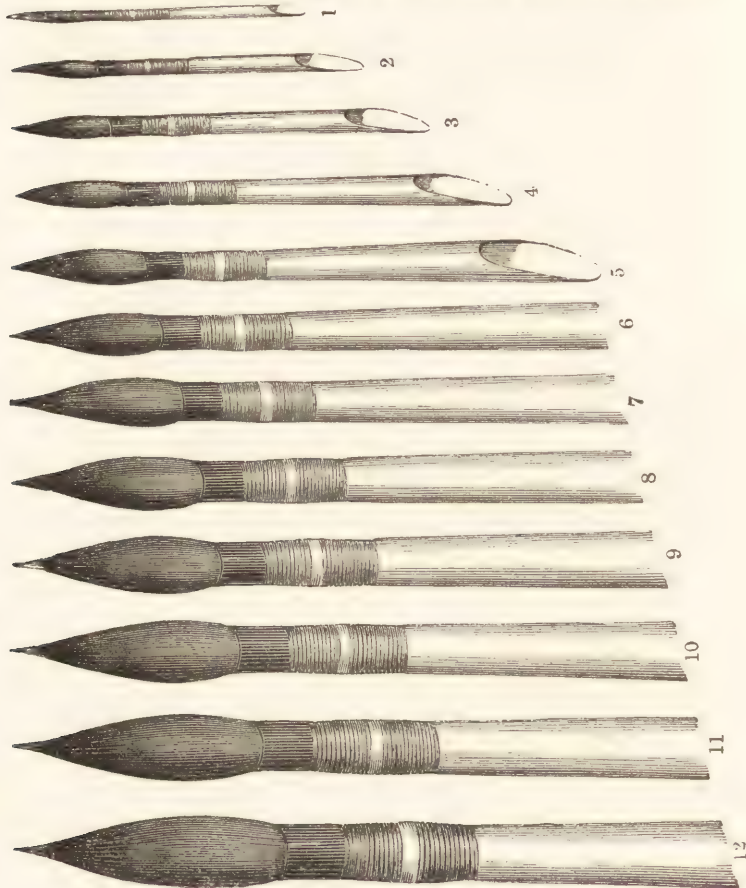


Printed directions are delivered with each apparatus, or may be had on application.

	£.	d.
Set, including the blowing flask, bottle of Fixative composition, bottle of detergent, &c.	7	0
Fixative composition per bottle	1	6
Blowing flask in box with India-rubber tube	5	0
Special detergent per bottle	0	8
Set, in a wooden box with brass handle	9	6
Small size set, in a box	5	0
Bag, with strap, fitted complete for out-of-door use	16	6
Double-size bottle of Fixative composition	2	6
Quarter-litre bottle of ditto	4	0
Half-litre " "	7	6

LECHERTIER, BARBE & CO.'S
SUPERIOR SABLE BRUSHES IN QUILLS,
For Water-Colour Painting.

Messrs. L. B. & Co. have great confidence in recommending their brushes; *every one of them is tried*, with the exception of common camel-hair, before it is put up for sale; all faulty ones are eliminated



THE BRUSHES ARE THE SAME SIZES AS THE ENGRAVINGS.

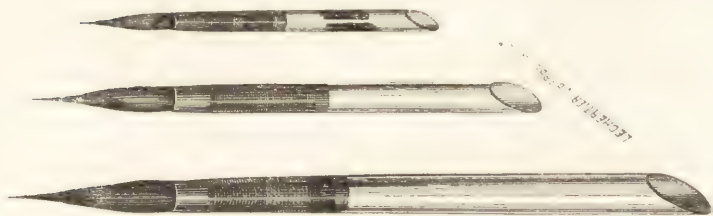
PRICES OF SUPERIOR SABLE BRUSHES IN QUILLS.

(See Engravings previous page.)

No.										Brown Sable.		Red Sable.	
										s.	d.	s.	d.
No. 0	Lark quill...	...	...	...	...	each				...		0	4
„ 1	Pigeon quill	...	...	...	...	„	0	4	...	0	3		
„ 2	Crow „	...	...	...	...	„	0	4	...	0	4		
„ 3	Duck „	...	...	...	...	„	0	6	...	0	6		
„ 4	Large duck quill...	...	...	...	...	„	0	9	...	0	9		
„ 5	Goose „	...	...	...	...	„	1	0	...	1	0		
„ 6	Large goose „	...	...	...	...	„	1	3	...	1	3		
„ 7	Extra small swan quill	...	...	...	...	„	2	9	...	2	3		
„ 8	Small swan „	...	...	...	...	„	3	9	...	3	0		
„ 9	Middle swan „	...	...	...	...	„	5	3	...	3	9		
„ 10	Large swan „	...	...	...	...	„	7	6	...	4	6		
„ 11	Extra large swan „	...	...	...	...	„	9	0	...	6	0		
„ 12	Eagle „	...	...	...	...	„	10	6	...	7	6		

DESIGNERS' RED SABLES IN QUILLS.

Strong, picked hair, and specially built.

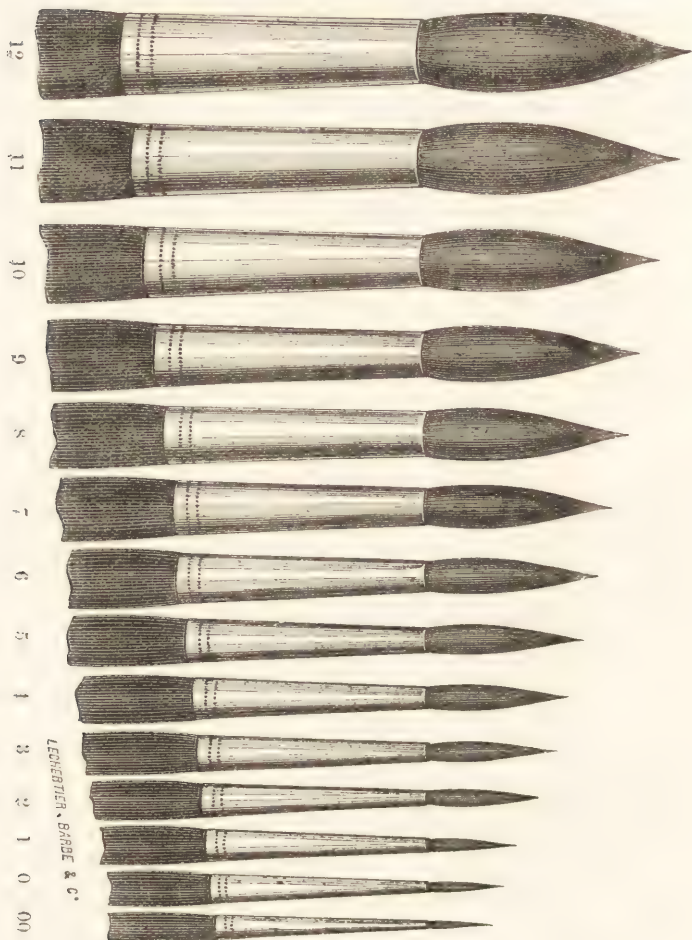


THE BRUSHES ARE THE SAME SIZES AS THE ENGRAVINGS.

										s.	d.
Crow quill	...	...	...	...	...	...	...	each		0	5
Duck „	...	...	...	...	...	...	...	„		0	9
Goose „	...	...	...	...	...	...	...	„		1	3

RED SABLE BRUSHES FOR WATER COLOUR.

Plated Ferrules, Black Polished Cedar Handles.

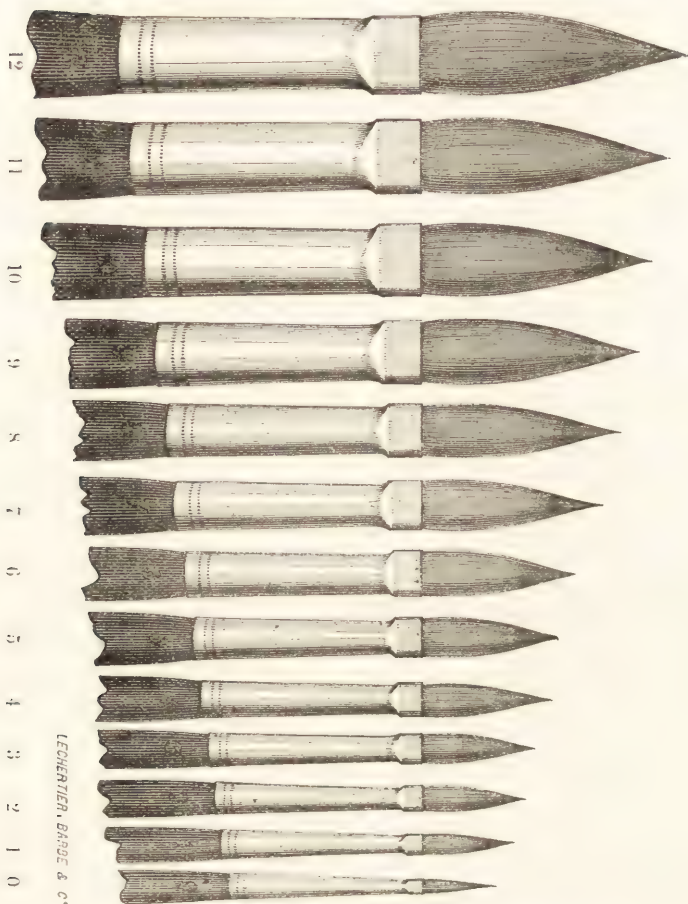


THE BRUSHES ARE THE SAME SIZE AS THE ENGRAVINGS.

For Prices see page 62.

RED SABLE BRUSHES FOR WATER COLOUR.

Plated Ferrules, Black Polished Cedar Handles.



THE BRUSHES ARE THE SAME SIZE AS THE ENGRAVING.

For Prices see page 62.

RED SABLE BRUSHES FOR WATER COLOUR.*Plated Ferrules, Black Polished Cedar Handles.**For Sizes, see Engravings, pages 60 and 61.*

Round or Flat.

				s.	d.					s.	d.
No. 00	...	...	each	0	6	No. 6	...	...	each	1	6
" 0	...	...	"	0	6	" 7	...	...	"	2	0
" 1	...	...	"	0	7	" 8	...	...	"	2	6
" 2	...	...	"	0	8½	" 9	...	...	"	3	3
" 3	...	...	"	0	10	" 10	...	...	"	4	0
" 4	...	...	"	0	11½	" 11	...	...	"	5	0
" 5	...	...	"	1	2	" 12	...	...	"	6	0

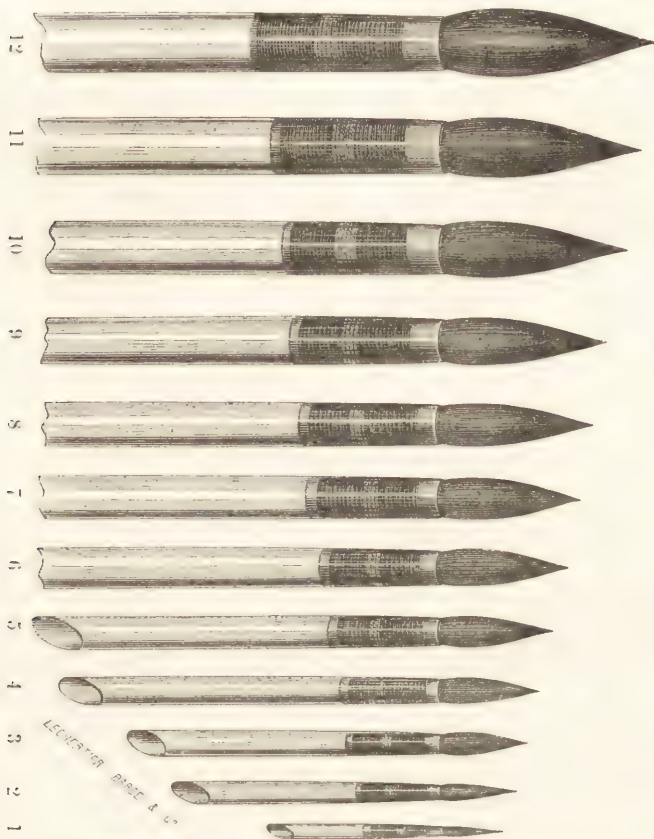
BROWN SABLE BRUSHES FOR WATER COLOUR.*Plated Ferrules, Black Polished Cedar Handles.*

THESE BRUSHES ARE THE SAME AS RED-SABLE BRUSHES, PP. 60 & 62.

				s.	d.					s.	d.
No. 00	...	each	0	6	0	6	No. 6	...	each	2	0
" 0	...	"	0	6	0	6	" 7	...	"	3	0
" 1	...	"	0	8	0	8	" 8	...	"	4	0
" 2	...	"	0	11	0	11	" 9	...	"	6	0
" 3	...	"	1	2	1	2	" 10	...	"	9	0
" 4	...	"	1	6	1	6	" 11	...	"	12	0
" 5	...	"	1	9	1	9	" 12	...	"	15	0

BEST SIBERIAN CAMEL-HAIR BRUSHES IN QUILLS.

Tied with Silk and Gold Wire.

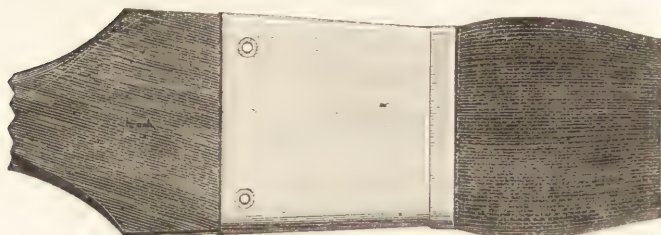


THE BRUSHES ARE THE SAME SIZE AS THE ENGRAVINGS.

			Each				Each
			s. d.				s. d.
No. 1	Pigeon quill	...	0 1 $\frac{1}{2}$	No. 7	Ex. small swan quill	...	0 6
" 2	Crow "	...	0 1 $\frac{1}{2}$	" 8	Small swan "	...	0 9
" 3	Duck "	...	0 2	" 9	Middle swan "	...	1 0
" 4	" "	...	0 2	" 10	Large swan "	...	1 4
" 5	Goose "	...	0 3	" 11	Large swan "	...	1 8
" 6	Extra goose quill	...	0 4	" 12	Ex. large swan "	...	2 0

FLAT CAMEL-HAIR BRUSHES.

Set in Tin, plain Cedar Handles.

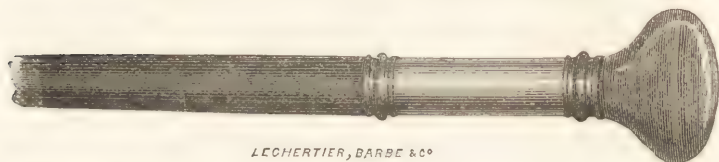


LECHERTIER, BARBE & Co

				s.	d.					s.	d.
1	2	1	inch	...	...	each	0	4	2	1	4
1	3	4	"	...	...	"	0	6	2	1	8
1	4	"	...	...	...	"	0	8	3	2	0
1	1	4	"	...	...	"	0	10	3	1	4
1	1	2	"	...	...	"	1	0	4	2	8

AGATE BURNISHERS, FOR ILLUMINATING, &c.

In German Silver Ferrules, black polished Handles.



LECHERTIER, BARBE & Co



FULL SIZE.

Pointed, curved, or club shape each 2 0



LECHERTIER, BARBE & CO.'S CUMBERLAND LEAD DRAWING PENCILS.

In plain Cedar.

These pencils are manufactured of genuine Cumberland lead, by a special process, and perfectly free from grit. They possess all the qualities peculiar to that lead—pleasant tint, freedom in yielding colour, and rubbing off with rubber without leaving a trace.

H H H H extremely hard, for drawing on wood	} 4 <i>d.</i> , each or 3 <i>s.</i> 6 <i>d.</i> per doz.
H H H very hard, for fine details ...	
H H hard, will bear a fine point ...	
H hard, for fine drawing	
F F firm, for outlining	
F firm, for light shading	
H B hard and black, for sketching ...	} Each. s. d.
B black, for shading	
B B black and soft, for deep shading	

B B B very black and soft, for very deep shading	0 6
B B B B B broad lead, very soft and black, affording a variety of touches	1 0
Compass pencils, made of H H H lead	0 4

THE ENGRAVING IS TWO-THIRDS THE SIZE
OF THE PENCILS.



LECHERTIER, BARBE & CO.'S IMPROVED DRAWING PENCILS.

French Polished Cedar, Lettered in Gold.

A very good lead pencil, with even texture, allowing to work with freedom, and yet not wearing off too quickly, each degree answering well what it represents.

H H H extremely hard, for drawing on wood &c., natural colour polished	
H H very hard, for linear drawing natural colour polished	
H hard, for fine drawing, natural colour polished	
F firm, for outlines, light shading, &c., red-polished	2d. each
H B hard and black, for free sketching, brown-polished	or 1s. 9d. per doz.
B soft and black, for shading, black-polished	
B B softer and black, for deep shading, black-polished	
B B B very soft and black, black-polished	
Compass pencils, H H lead... ..	

THE ENGRAVING IS TWO-THIRDS THE SIZE OF
THE PENCILS.

LECHERTIER, BARBE & CO.'S PENNY DRAWING PENCILS.

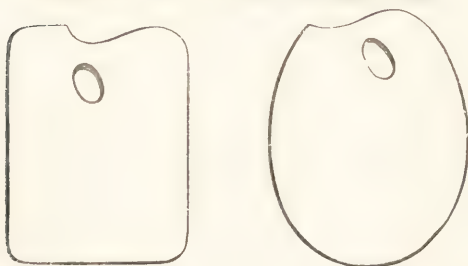
French Polished Cedar, Lettered in Silver.

Working well, and free from grit.

H hard	yellow-polished	} 1d. each. or 11d. per dozen.
H B hard and black,	red	...	...	...
B soft	black	...	...	...
B B very soft	"	...	...	...

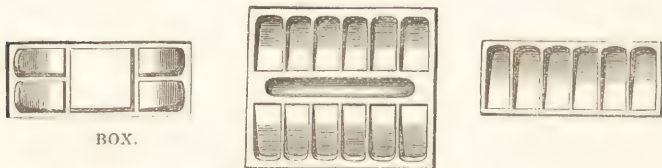
GILBERT'S, FABER'S, AND CACHEUX'S PENCILS.

CHINA SUNDRIES. OBLONG OR OVAL PALETTES.



			s.	d.				s.	d.
3 inches long	...	each	0	6	7 inches long	...	each	1	2
4 "	...	"	0	7	8 "	...	"	1	4
5 "	...	"	0	10	9 "	...	"	1	6
6 "	...	"	1	0	10 "	...	"	2	0

SLANT TILES.



BOX.

TWELVE DIVISIONS AND WELL.

3 divisions 2 $\frac{5}{8}$ in. by 4 in. (shallow)	...	...	...	each	s.	d.
3 " 3 " 4 $\frac{1}{2}$ "	...	...	...	"	0	7

SLANT TILES—*continued.*

									<i>s.</i>	<i>d.</i>
4 divisions	3 in.	by $5\frac{7}{8}$ in.	...	...	...	...	...	each	0	11
5	"	3 "	$6\frac{1}{4}$	...	...	...	...	"	1	2
5	"	$2\frac{1}{4}$ "	6 (box)	...	...	...	...	"	0	9
6	"	3 "	$7\frac{5}{8}$	...	...	...	...	"	1	2
12	"	and well,	8 in. by 7 in.	...	...	...	...	"	3	2

TINTING SLABS.

No.						<i>s.</i>	<i>d.</i>
No. 4,	4 inches	by 4	...	...	each	0	8
"	6, 4	"	$5\frac{3}{8}$	...	"	1	0
"	8, 4	"	$4\frac{7}{8}$	...	"	1	4
"	10, 4	"	$9\frac{1}{4}$	...	"	1	8



No. 8.

TINTING SAUCERS.

1, $1\frac{1}{2}$, $1\frac{3}{4}$, 2, $2\frac{1}{2}$, and 3 inches in diameter, per doz. 1*s.*

PENCIL RESTS.

5 inches long, 5*d.* each.

PAPER, SILK, SKIN, &c.

Prepared for painting on, and cut to proper shape.

				12 inches	13 inches	14 inches
				<i>s.</i> <i>d.</i>	<i>s.</i> <i>d.</i>	<i>s.</i> <i>d.</i>
Plain Fan Paper	...	...	...	0 4	0 4	0 4
India Paper	...	...	...	1 6	1 6	1 6
Black or white silk	...	...	...	4 0	5 0	6 0
Ditto, best	...	...	...	6 0	7 0	8 0
Coloured silk	...	...	...	6 6	7 6	8 6
Black or white satin	...	...	...	6 6	7 6	8 6
Coloured satin	...	...	...	8 0	9 0	10 0
Chicken skin	...	...	...	6 0	7 0	8 0
Vellum	...	...	...	6 0	7 0	8 0
Gauze	...	...	...	2 6	3 0	3 6

MOUNTING OF FANS.

On imitation ebony	...	...	...	from	6 <i>s.</i> 6 <i>d.</i> to 9 <i>s.</i>
" ebony wood	...	...	...	"	14 <i>s.</i>
" carved ebony wood	...	...	...	"	19 <i>s.</i> to £6.
" plain bone	...	...	...	9 <i>s.</i> , 10 <i>s.</i> 6 <i>d.</i> , 12 <i>s.</i> 6 <i>d.</i> , 15 <i>s.</i> 6 <i>d.</i> , 19 <i>s.</i>	
" carved "	...	...	...	from	10 <i>s.</i> 6 <i>d.</i> to £5.
" ivory	...	...	...	"	£2. 2 <i>s.</i> upwards.
" tortoiseshell	...	...	...	"	£2. 15 <i>s.</i> upwards.
" mother o' pearl	...	...	...	"	£2 2 <i>s.</i> upwards.

INDIAN RUBBER, INK ERASERS, AND SPONGES.

Best native Indian Rubber, cut in square pieces, 60, 40, 20, 8 to the lb.

1½d., 2d., 4d., 9d.

Fine vulcanised Rubber, clean and even in texture, and manufactured expressly for drawing purposes, in pieces, 60, 40, 20, 8 to the lb., 1½d., 2d., 4d., 9d.

Fine Ink Erasers, each 2d.

Small fine Sponges, each 4d.

WHATMAN'S DRAWING PAPERS.

For Water Colour, Pencil, or Chalk Drawing.

	Weight per ream lb.	Size inches	Price per sheet		Price per full quire		
			s.	d.	£	s.	d.
Antiquarian, not	240 ...	53 by 31	...	3 0	...	2 18	0
Double Elephant, not, hot- pressed or rough	133 ...	40 by 26½	...	0 9	...	0 13	0
Double Elephant, not, or rough	210 ...	...	...	1 6	...	1 8	0
Imperial, not, hot-pressed or rough	70 ...	30 by 22	...	0 4½	...	0 7	0
Ditto	90 ...	...	...	0 8	...	0 11	0
Ditto	140 ...	...	...	1 0	...	0 17	0
Super Royal, ditto	56 ...	27 by 19	...	0 4	...	0 5	3
Royal, ditto	44 ...	24 by 19	...	0 3	...	0 4	6
Medium, ditto ... ..	...	22 by 17	...	...	...	...	...
Demy, ditto ... ..	...	20 by 15	...	...	...	...	...

DRAWING CARTRIDGE PAPERS.

	Weight per ream lb.	Size inches	Price per sheet		Price per full quire		
			s.	d.	£	s.	d.
Double Elephant	133 ...	40 by 26	...	0 4½	...	0 6	0
Imperial	60 ...	30 by 22	...	0 2	...	0 2	9
Ditto	70 ...	...	...	0 3	...	0 3	3
Ditto	90 ...	...	...	0 3	...	0 4	6
Royal	40 ...	24 by 19	...	0 1	...	0 1	7

LECHERTIER, BARBE & CO.'S SUPERIOR TRACING PAPER.

This paper will not become brittle by *age*, and will retain its transparency and whiteness in *any climate*. It is very clear and even, and will take ink and colour readily.

						Per sheet		Per full quire	
						s.	d.	s.	d.
60 inches by 40 inches	...	...	...	...	...	0	7	10	6
40 " 30 "	...	...	...	...	...	0	4	5	6
30 " 20 "	...	...	...	...	...	...	...	3	0
44 " 12 yards in one continuous piece	...	...	...	...	...	...	...	6	0
Thick, 44 inches by 12 yards ditto	...	...	...	...	...	...	...	8	0

PAPIER VÉGÉTAL.

The most clear of all Tracing Papers; it is naturally transparent, without introduction of any preparation. It is free from smell.

					Size in inches		Price per sheet		Price per full quire	
							s.	d.	s.	d.
Grand Raisin	...	...	...	...	24 by 18	...	0	3½	5	0
Jésus	...	...	...	...	28 " 21	...	0	5	7	6
Grand-aigle	...	...	...	...	40 " 27	...	1	3	22	6

TRANSFER PAPER.

							s.	d.
Black, 22½ inches by 17½ inches	...	...	...	...	...	per sheet	0	3
Blue " " " " "	...	...	...	...	...	"	0	4
Red " " " " "	...	...	...	...	...	"	0	4
Red " " " " "	...	...	...	...	prepared in water	"	0	4
Black lead " " " "	...	...	...	...	...	"	0	3

TURNBULL'S SUPERFINE LONDON BOARDS.

For Water Colour or Pencil Drawing. Made of Whatman's paper.

		2 sheets thick		3 sheets thick		4 sheets thick		6 sheets thick	
		s.	d.	s.	d.	s.	d.	s.	d.
Foolscap, 15 in. by 12 in.	... each	0	4	0	6	0	7	0	11
Royal, 22½ in. " 17½ in.	... " "	0	10	1	3	1	7	2	5

TURNBULL'S SUPERFINE BRISTOL BOARDS.

For Pencil Drawing or Tinting in Colour. Made of the best machine-made drawing paper.

		2 sheets thick		3 sheets thick		4 sheets thick		6 sheets thick	
		s.	d.	s.	d.	s.	d.	s.	d.
Foolscap, 15 in. by 12 in.	... each	0	3	0	4	0	6	0	9
Royal, 22½ in. " 17½ in.	... " "	0	7	0	10	1	2	1	9

TURNBULL'S SUPERFINE MOUNTING BOARDS.

White or Tinted.

				3 sheets	4 sheets	6 sheets	8 sheets
				thick	thick	thick	thick
				s. d.	s. d.	s. d.	s. d.
Royal,	22½ in. by	17½ in. ...	each	0 6 ...	0 7 ...	0 9 ...	1 0
Imperial,	28 in. „	20 in. ...	„	0 9 ...	1 0 ...	1 5 ...	1 10

FINE WHITE MOUNTING BOARDS.

							4 sheets	6 sheets		
							thick	thick		
							s.	d.	s.	d.
Royal,	22½ in. by 18 in.	...	...	...	each	0	5	...	0	8
Imperial,	28½ in. „ 21 in.	...	...	...	„	0	8	...	0	11
Double Elephant,	40 in. „ 26 in.	...	...	...	„	...	...	...	1	8

LECHERTIER, BARBE & CO.'S

WHATMAN'S PAPER DRAWING BOARDS,

FOR

WATER-COLOUR DRAWING.

They consist of pieces of stiff cardboard, in a variety of sizes, and faced with WHATMAN'S BEST WATER-COLOUR DRAWING PAPER, the grain of which, being essential to take colour and to show a texture, has been retained as carefully as possible.

These boards possess over the ordinary sheets of paper the advantage of being available at any moment without having to pass through the process of laying down and fixing on the Drawing Board. Over the Sketch Block they have the superiority of being beyond the possibility of cockling, and of being divisible and more portable; further, they can be mounted at once, either for framing or for putting in a folio, no backing board being required.

Three varieties of surfaces are made, viz. :—

HOT PRESSED, quite smooth, for fine Drawing, Flowers, &c.

NOT, with fine grain, for Figures &c.

ROUGH, with coarse grain, for Landscape &c.

The NOT and ROUGH are also made in the light yellow toned paper, called IMITATION CRESWICK'S.

THE FOLLOWING SIZES ARE KEPT IN STOCK.

			Price each				Price each	
			s.	d.			s.	d.
8vo. Imperial,	10½ in. by 7½	...	0	5	Half Imperial,	21½ in. by 14½	1	2
4to. „	14½ in. „ 10½	...	0	8	Imperial	29 in. „ 21½	2	0
Third „	21½ in. „ 9½	...	0	9				

SOLID SKETCH BLOCKS.



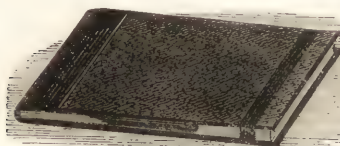
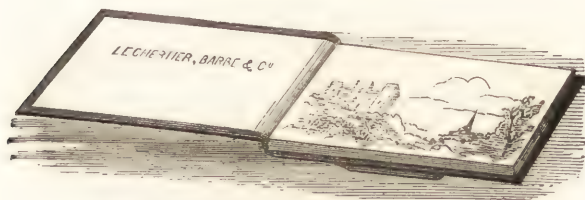
Great care is exercised in the manufacturing of Messrs. Lechertier, Barbe & Co.'s blocks. Powerful hydraulic pressure and strong binding ensure their remaining perfectly flat. Imperfect pieces of paper are rejected. The following papers are chiefly used:—Whatman's 70-lb., 90-lb., or 140-lb. imperial, and 133-lb. or 210-lb. double-elephant, either hot-pressed, not, or rough; Creswick's not or rough; Harding's thin or thick. The prices are uniformly the same.

					Block only		Block in case	
					s.	d.	s.	d.
32mo. Imperial	5 inches by	3½ inches	...		1	0	1	10
16mo. ..	7	5	...		1	10	3	2
16mo. Double Elephant	9	6	...		2	6	4	2
8vo. Imperial	10	7	...		3	6	5	3
8vo. Double Elephant	12	9	...		4	9	7	6
4to. Imperial	14	10	...		6	6	9	3
4to. Double Elephant	18	12	...		9	9	15	0
Half Imperial	20	14	...		13	0	19	6

Block-books, with the leaves bound on one side, like a book, same prices as blocks in case.

Blocks in any size or paper made to order.

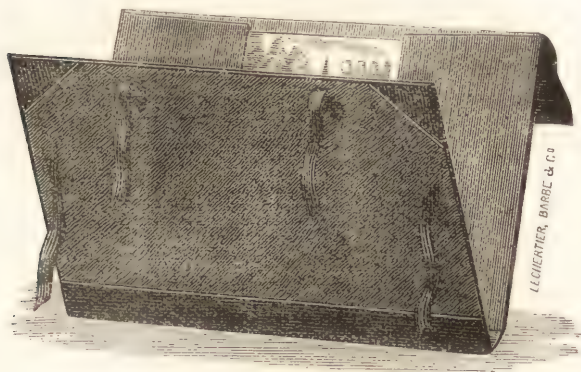
HALF-BOUND SKETCH BOOKS.



Stiff covers, cloth sides, roan backs, elastic bands, containing 40 leaves of Whatman's paper, hot-pressed or not, or 40 leaves of machine-made crayon paper.

						Whatman's paper		Crayon paper	
						s.	d.	s.	d.
32mo. Imperial	5 inches by	3½ inches	...	...	each	1	6	1	4
16mo. Royal	6	4½	..	...	..	1	8	...	...
Pocket size	7	4½	..	...	..	2	3	2	0
16mo. Imperial	7	5	...	...	..	2	3	2	0
8vo. Royal	9	5½	...	...	..	3	0	...	...
8vo. Imperial	10	7	...	...	..	4	0	3	6
4to. Royal	11½	9	...	...	..	5	0	...	...
4to. Imperial	14½	10½	...	...	..	7	0	6	0

SUPERIOR PORTFOLIOS.

Cloth Sides, Leather Back and Corners, Gold Lines, Silk Strings.

						With holland flaps.	
						s.	d.
4to. Imperial	16 inches by 11 inches	...	each	3	0	...	3 9
Half Royal	19 " 13½ "		"	4	6	...	5 6
Half Imperial	22 " 16 "		"	6	6	...	8 6
Medium	23 " 18 "		"	7	0	...	9 6
Royal	25 " 19½ "		"	8	6	...	10 6
Imperial	31 " 22 "		"	16	0	...	19 0
Double Elephant	41 " 28 "		"	32	0	...	36 0
Antiquarian	53 " 22 "		"	60	0	...	66 0

SCHOOL PORTFOLIOS.

Marble Paper Sides, Stout Boards, Cloth Backs.

						s.	d.
4to. Imperial	16 inches by 11 inches	...	...	each		1	0
Half Royal	19 " 13½ "		...	...	"	1	6
Half Imperial	22 " 16 "		...	...	"	2	9
Medium	23 " 18 "		...	...	"	3	3
Royal	25 " 20 "		...	...	"	4	0
Imperial	31 " 22 "		...	...	"	5	6
Double Elephant	41 " 28 "		...	...	"	16	0

FRAMED DRAWING BOARDS,

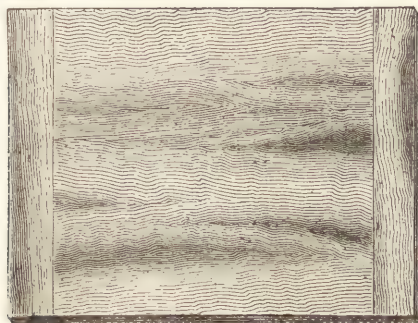
WITH SHIFTING PANELS.

For straining drawing paper speedily without using glue.



	Size of panels				Mahogany			Deal	
					s.	d.		s.	d.
8vo. Double Elephant	11 in. by	8½ in.	...	...	4	0	...	3	0
4to. Imperial	13	9½	...	...	5	0	...	3	6
4to. Double Elephant	17	11½	...	...	7	0	...	4	9
Half Imperial	19	13½	...	...	8	0	...	5	0
Half Double Elephant	23	17	...	...	10	6	...	7	0
Imperial	28	19	...	...	15	0	...	10	0

DEAL CLAMPED DRAWING BOARDS.



	Size							s.	d.
Small 4to. Imperial	13 in. by	9½ in.	...	...	...	each	1	2	
4to. Imperial	15	11	...	...	...	..	1	4	
Full 4to. Imperial	16	12	...	...	...	..	1	6	
Small Half Imperial	19	13½	...	...	...	..	2	2	
Half Imperial	20	15½	...	...	...	..	2	9	
Full Half Imperial	22	16	...	...	..	..	3	0	
Full Royal	25	20	...	...	..	..	4	0	
Full Imperial	32	23	...	...	...	..	6	0	

HUDELO'S PLAIN PEAR-TREE T SQUARES.



						Fixed stock		Movable stock	
						s.	d.	s.	d.
12 inches blade	...	...	...	...	each	1	0	...	3 6
15 "	...	...	...	...	"	1	3	...	3 9
18 "	...	...	...	...	"	1	6	...	4 0
21 "	...	...	...	...	"	1	9	...	4 6
24 "	...	...	...	...	"	2	0	...	4 9
30 "	...	...	...	...	"	2	6	...	5 0

PLAIN PEAR-TREE STRAIGHT EDGES.

				s.	d.					s.	d.
12 inches	...	...	each	0	3	36 inches	...	...	each	1	3
15 "	...	...	"	0	4	42 "	...	...	"	1	6
18 "	...	...	"	0	5	54 "	...	...	"	2	0
21 "	...	...	"	0	6	60 "	...	...	"	2	6
24 "	...	...	"	0	7	72 "	...	...	"	3	6
30 "	...	...	"	0	8						

HUDELO'S SUPERIOR PEAR-TREE SET SQUARES.



SIXTY DEGREES.



FORTY-FIVE DEGREES.

				s.	d.					s.	d.
6 inches	...	...	each	0	6	3 inches	...	...	each	0	4
7 "	...	...	"	0	7	4 "	...	...	"	0	5
8 "	...	...	"	0	8	5 "	...	...	"	0	6
9 "	...	...	"	0	9	6 "	...	...	"	0	8
10 "	...	...	"	0	10	7 "	...	...	"	0	10
11 "	...	...	"	0	11	8 "	...	...	"	1	0
12 "	...	...	"	1	0	9 "	...	...	"	1	6

HUDELO'S SUPERIOR PEAR-TREE IRREGULAR CURVES.

No.	1, 12 in. long	...	each	s.	d.	No.	15, 10 in. long	...	each	s.	d.
"	2, 12	"	"	1	6	"	16, 12	"	"	1	6
"	3, 12	"	"	1	6	"	17, 10	"	"	1	3
"	4, 12	"	"	1	6	"	18, 10	"	"	1	6
"	5, 12	"	"	1	6	"	19, 10	"	"	1	2
"	6, 12	"	"	1	6	"	20, 7	"	"	1	0
"	7, 7	"	"	1	0	"	21, 7	"	"	1	0
"	8, 10	"	"	1	3	"	22, 7	"	"	1	0
"	9, 10	"	"	1	0	"	23, 6	"	"	1	0
"	10, 10	"	"	1	6	"	24, 4	"	"	0	9
"	11, 10	"	"	1	6	"	25, 4	"	"	0	9
"	12, 10	"	"	1	3	"	26, 10	"	"	1	6
"	13, 10	"	"	1	3	"	45, 12	"	"	1	9
"	14, 10	"	"	1	3						

CARDBOARD RAILWAY CURVES.

Set of	24 curves, 2 inches to	30 inches, in case	...	...	£	s.	d.
"	48	" 2	" 100	" "	...	1	0 0
"	100	" 12	" 250	" "	...	2	0 0

PANTOGRAPHS, WOODEN COMPASSES.

	22 inch pantograph in ebony	...	...	...	each	£	s.	d.
18½	" " in pear-tree	...	...	...	...	0	5 0	
18½	" " " "	...	...	...	...	0	2 9	
17	" wooden compasses, round legs	...	...	...	...	0	3 0	

BAR PARALLEL RULES.

Ebony, 6 inches	...	each	s.	d.	Ebony, 15 inches	...	each	s.	d.
" 9	"	"	1	6	" 18 inches	"	"	3	0
" 12	"	"	2	0	" 24	"	"	5	6

Ivory, 6 inches, mounted in electrum, 4s. 6d.

ROLLING PARALLEL RULES.



LECHERTIER, BARBE & Co.

Ebony, 6 inches, brass wheels	each	Plain edges s. d.	Divided ivory edges s. d.
" 9	"	"	"	4 0	6 0
" 12	"	"	"	5 6	9 0
" 15	"	"	"	7 0	12 0
" 18	"	"	"	10 0	15 0
" 24	"	"	"	12 0	18 0
" 24	"	"	"	20 0	24 0

CASES OF LONDON-MADE MATHEMATICAL DRAWING INSTRUMENTS.

The Engravings are on the scale of one-quarter inch to one inch.



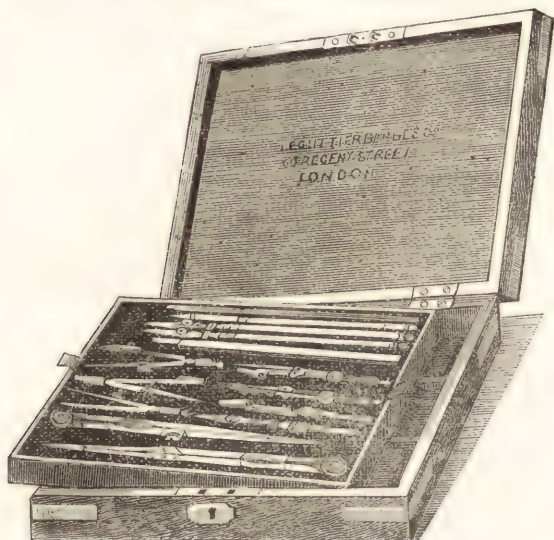
£ s. d.

No. 10. Recommended for superior schools. Mahogany lock case, brass instruments: 6-inch compasses with pen and pencil points, 5-inch dividers, bow pen, bow pencil, ruling pen, lead pencil, boxwood protractor, boxwood sector, ebony parallel rule each 1 5 0

No. 20. Woolwich Academy set. Mahogany lock case, brass instruments: 6-inch compasses with pen and pencil points, 5-inch dividers, bow pen, bow pencil, 2 ruling pens, ivory protractor, ivory sector, lead pencil „ 2 2 0

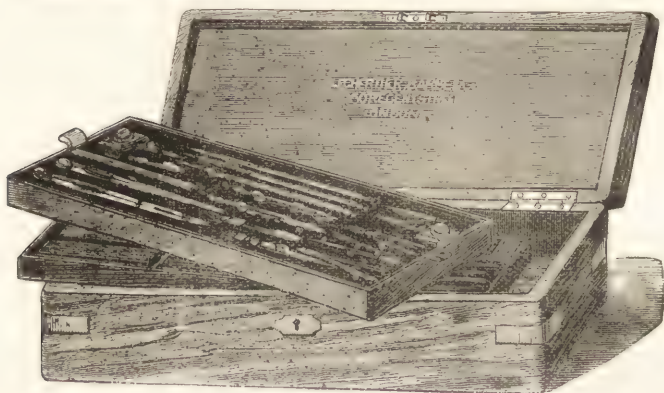
No. 30. Mahogany lock case, electrum instruments: 6-inch double-jointed compasses with pen and pencil points and lengthening bar, 5-inch dividers, bow pen, bow pencil, steel spring bow pen, pencil, and dividers, ruling pen, ivory protractor, 6-inch ivory parallel rule „ 4 0 0

No. 50. Mahogany brass-bound case, best electrum instruments: 6-inch double-jointed compasses with pen and pencil points and lengthening bar, 5-inch hair dividers, bow pen, bow pencil, 2 ruling pens, ivory protractor, ivory parallel rule „ 6 0 0



£ s. d.

No. 60. Walnut-wood electrum bound case, best instruments in electrum : 6-inch double-jointed compasses with pen and pencil points and lengthening bar, 5-inch hair dividers, bow pen, bow pencil, steel spring bow pen, pencil, and dividers, 2 ruling pens, pricker, 6-inch ivory scale, 6-inch ivory parallel rule each 8 0 0



£ s. d.

- No. 70. 12-inch walnut-wood electrum bound case, best electrum instruments, with movable needle points, 6-inch double-jointed compass with pen and pencil points and lengthening bar, 5-inch hair dividers, bow pen, bow pencil, steel spring bow pen, pencil, and dividers, beam compass with pen and pencil points, 2 ruling pens, pricker, 6-inch ivory parallel rule, and 4 12-inch ivory scales ... each 10 10 0
- The same, with addition of 12 best cake colours, stick of best Indian ink, and 3 brown sable brushes ... „ 12 0 0

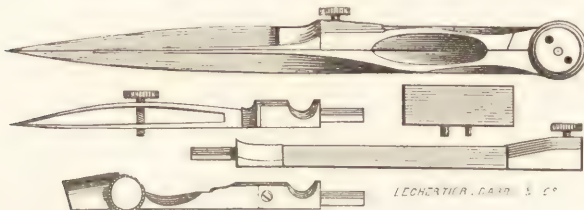
FRENCH HAND-MADE OR HAND-FINISHED MATHEMATICAL DRAWING INSTRUMENTS.

The Engravings are two-thirds the size of the Instruments.

LECHERTIER . BARBE & C^o

DIVIDERS.

	s.	d.		s.	d.
3½ inches, in brass ... each	1	8	5½ inches, in brass ... each	2	9
4½ „ „ „	2	0	6½ „ „ „	2	9

LECHERTIER . BARBE & C^o

HALF SETS IN BRASS.

	£	s.	d.
3½ inches, with pen and pencil points ... each	0	4	0
4½ ditto, with addition of lengthening bar ... „	0	5	0
5½ „ „ „ „ „ „ „	0	5	9
6½ „ „ „ „ „ „ „	0	6	6

HALF SETS IN ELECTRUM.

Very light, suitable for drawing on paper or on stone, steel-pointed, knee-jointed, with movable needle points.

3½ inches, with pen and pencil points and lengthening bar ... each	0	14	0
4½ inches ditto ditto ditto ditto „	0	18	0
5½ inches ditto ditto ditto ditto „	1	0	0
6½ inches ditto ditto ditto ditto „	1	2	0

BOW PENS OR PENCILS.



LECHERTIER, BARBE & C^o

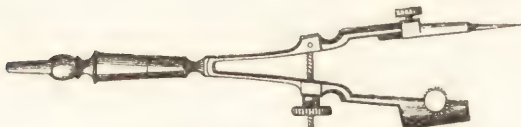
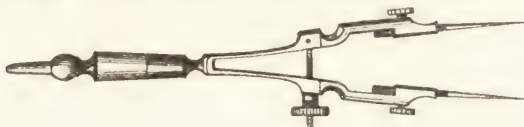


LECHERTIER, BARBE

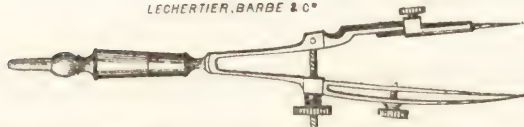


3 inches, plain, in brass	each	£	s.	d.
3½ „ in electrum, steel and knee-jointed, with		0	4	6
movable needle points, for drawing on paper or stone	„	0	10	6

SPRING BOW PENS, PENCILS, OR DIVIDERS.



LECHERTIER, BARBE & C^o



Best steel, very light, with movable needle points, ivory	each	£	s.	d.
handle, suitable for drawing on paper or stone ...		0	7	0
Set of three, in spring leather case	„	1	1	0
Best steel Turnover, with the pen and pencil points on				
the same compasses, in spring leather case	„	0	16	0

PROPORTIONAL COMPASSES.



						£	s.	d.
7 inches, in brass, plain, in case...	...	...	...	...	each	0	10	0
7 „ in electrum, plain, in case	...	...	...	...	„	0	14	0
„ in electrum, superior, in case	...	...	...	...	„	1	0	6

RULING PENS.

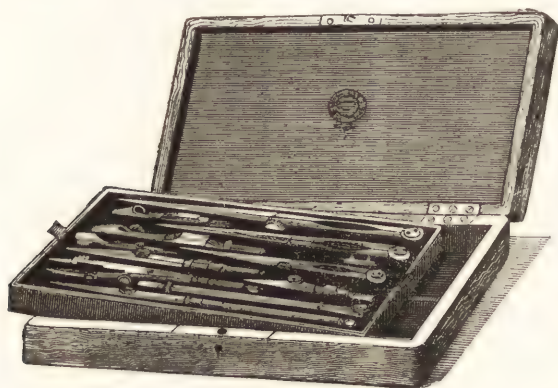


						£	s.	d.
Fine ruling pens	...	...	...	...	each	0	3	3
Ditto, very light	...	...	...	...	„	0	3	3
4½-inch ivory tracers	...	...	...	...	„	0	1	0

MAHOGANY AND ROSEWOOD CASES FITTED.

The Engravings are at the scale of one quarter inch to one inch.

						£	s.	d.
No. 3. Flat rosewood case, brass instruments: 5½-inch compasses, with pen and pencil points and lengthening bar, 4½-inch dividers, ruling pen, horn protractor	...	...	...	...	each	0	10	6
No. 4. Mahogany lock box, brass instruments: 6½-inch compasses, with pen and pencil points and lengthening bar, 4-inch compasses with pen and pencil points, 4½-inch dividers, ruling pen, horn protractor	...	...	...	...	„	0	19	0
No. 5. Same as No. 4, with addition of needle-holder	...	...	...	...	„	1	1	0

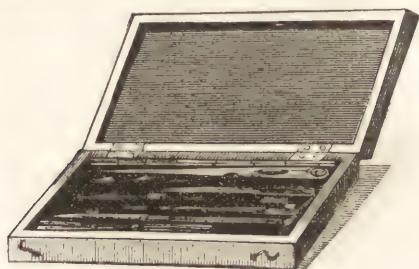


	£	s.	d.
No. 6. Same as No. 4, with addition of needle-holder and Swiss spring bow pen each	1	5	0
No. 7. Rosewood lock box, electrum instruments, with movable needle points : 6½-inch compasses, with pen and pencil points and lengthening bar, 4-inch compasses with pen and pencil points, 4½-inch dividers, Swiss spring bow pen, needle-holder, ruling pen, and horn protractor each	1	17	0
No. 8. Handsome rosewood lock box, same as No. 7, but instruments in brass, and a proportional compass in addition „	2	12	6

FRENCH MACHINE-MADE MATHEMATICAL DRAWING INSTRUMENTS.

	s.	d.
3½-inch dividers, in brass each	0	6
4½ „ „ „ „	0	8
5½ „ „ „ „	0	10
6½ „ „ „ „	1	0
No. 1 Card, 4-inch compasses, with pen and pencil points „		

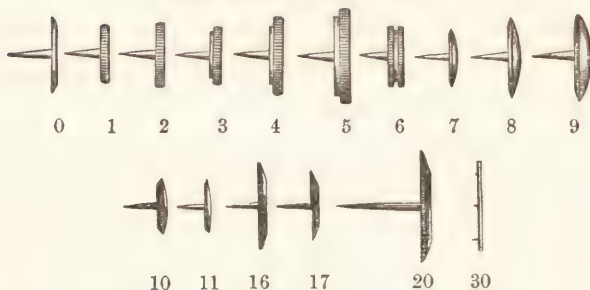
CASES OF FRENCH MACHINE-MADE MATHEMATICAL DRAWING INSTRUMENTS.



No. 5 Case.

											s.	d.
No. 00	Polished red wood case, shifting leg compasses	...	each								1	0
„ 0	Ditto, larger, jointed legs	...	„								1	8
„ 1	Ditto, with lengthening bar, rule, and horn protractor	...	„								2	0
„ 3	Ditto, ditto, with ruling pen &c.	...	„								2	6
„ 5	Ditto, two pairs of compasses, ruling pen, &c.	...	„								3	0
„ 7	Ditto, larger instruments and case	...	„								4	0
„ 21	Rosewood case, two pairs of compasses, bow pen, ruling pen, rule, and horn protractor	...	„								5	0

DRAWING PINS &c.



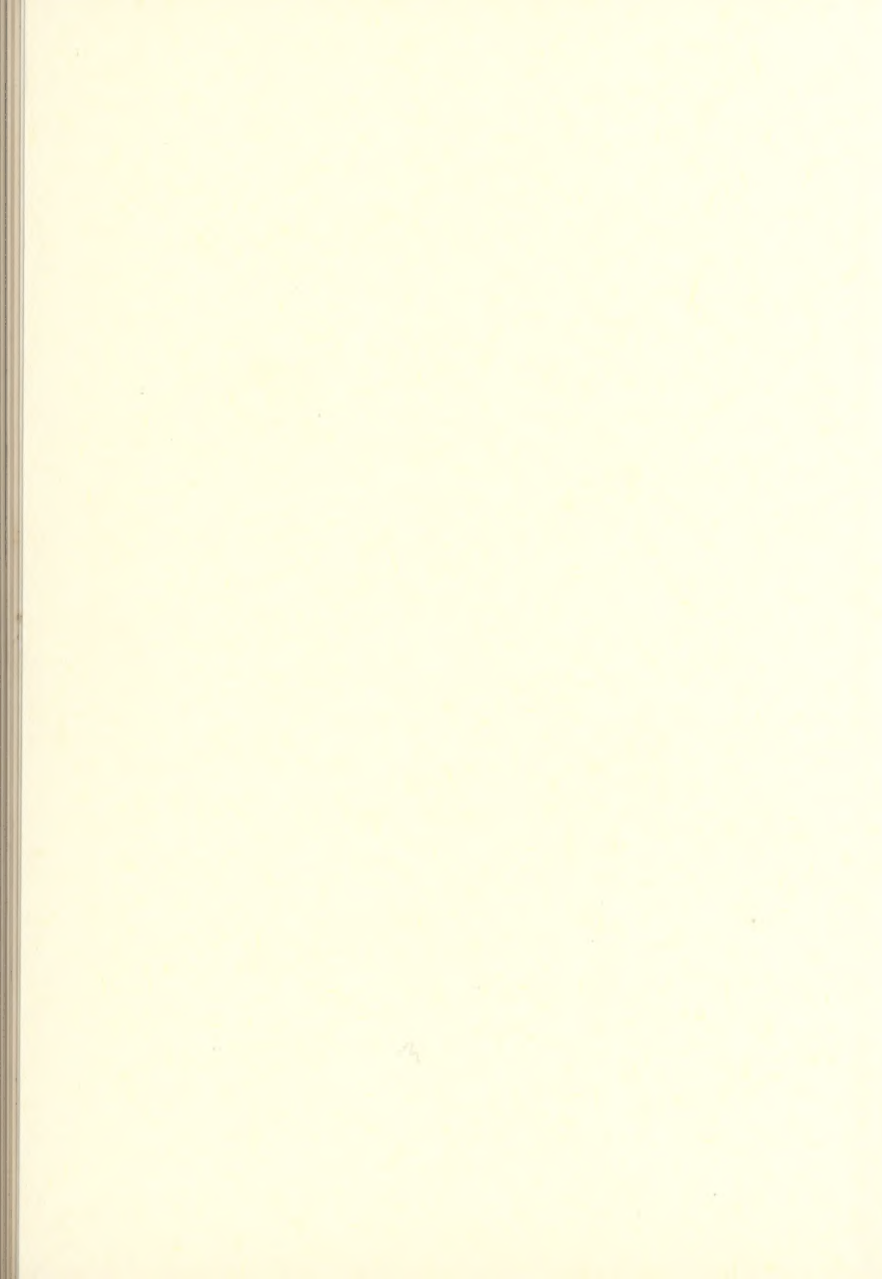
No.											s.	d.
No. 0	Brass, common	...	...	...	...	...	per doz.				0	4
„ 1	„ French shape, thin...	...	...	...	...	...	„				0	4
„ 2	„ „ thicker	...	...	...	...	...	„				0	6
„ 3	„ „ with shoulder	...	...	...	...	...	„				0	6
„ 4	„ „ „ large	...	...	...	...	...	„				0	9

		s.	d.
No. 5	Brass, French shape, with shoulder, extra large	1	0
" 6	" double-rimmed	0	9
" 7	" best rounded heads, steel points, extra securely fastened...	0	6
" 8	Ditto, large	1	0
" 9	" extra large	1	3
" 10	Albata ditto	1	3
" 11	Steel, made of one piece of metal	2	0
" 16	Brass, bevelled edges, large	1	0
" 17	" " small	0	6
" 20	" large size, for fastening drawings on walls &c.	1	6
" 25	" triangular shaped, with 3 points	2	0
" 26	" bars, $4\frac{1}{2}$ -in. long, with 3 points	4	0
" 30	Transparent horn centres, for fixing on paper and preventing points of compasses making holes	4	0
" 38	Wire clasps, for holding drawing paper on port- folios		

ETCHING PENS, ERASERS, PENKNIVES, &c.

		s.	d.
Gillott's lithographic pens	... .. each 3d., per doz.	2	0
" crow quills	... .. " "	2	0
" mapping quills...	... .. " "	2	0
" lithographic and mapping pen handles	... .. each	0	1
" crow quill handles	... .. " "	0	1
Crow quills, ready cut	... .. each $1\frac{1}{2}$ d., per doz.	1	3
Reed pens	... .. " "	1	0
Cocoa handle erasers each	1	0
Fine steel ivory handle pocket-knife, 1 blade " "	1	0
" " " " 2 blades " "	2	6

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